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MANGAJIN No.51

New Year's Cards

and other traditions of the holiday

Comedian Issey Ogata

Robert Whiting, a.k.a. Guy Jeans

Japanese on Windows '95

1996: Year of the Rat

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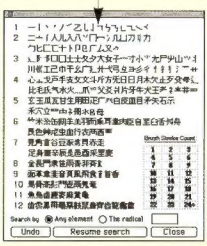

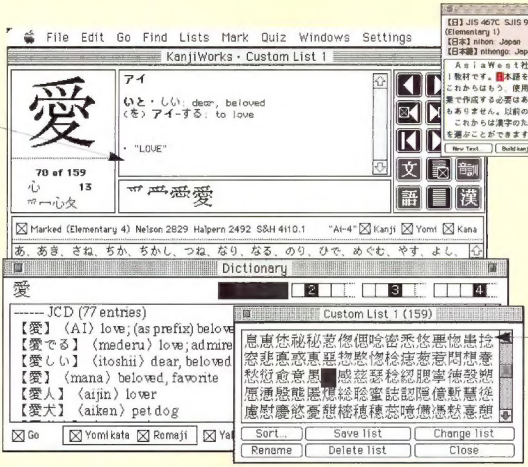

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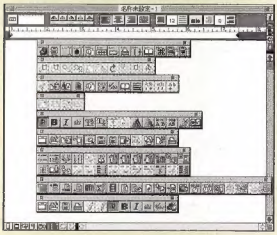

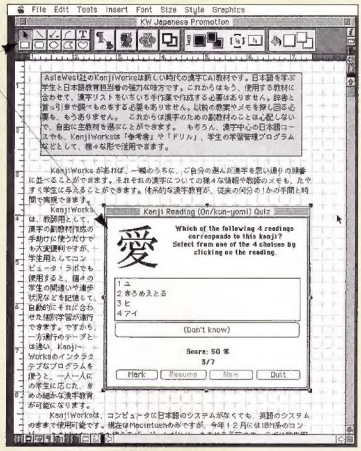

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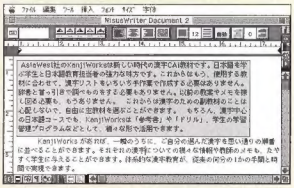

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MANGAJIN

No. 51, December 1995

features

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On January 1st, billions of New Year's cards will land on doorsteps all over Japan, conveying a simple message in a remarkable variety of ways. Tim Screech explores the *nengajō* tradition. Also, *Mangajin* presents a *nengajō* photo album compiled from cards submitted by our readers from their personal collections.

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manga

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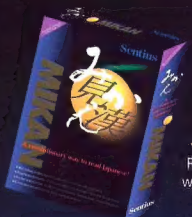

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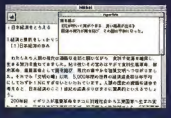

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publisher's note

Haiku has never really done that much for me. Although I recognize the skill and artistry that goes into crafting those 5-7-5 verses, they just don't strike that responsive chord with me.

Senryū, however, are different. They have the same 5-7-5 form as haiku, but they're comical or satirical. I think it's also significant that they are written mostly by amateurs; you don't have to know any stylistic conventions other than the 5-7-5 rule to write them. They have been compared to limericks, but *senryū* in Japan are a much more widely practiced form than limericks are in the US.

It's a measure of their popularity in Japan that most newspapers have a regular *senryū* column featuring contributions from readers. Daiichi Seimei, one of Japan's leading life insurance companies, sponsors an annual Salaryman Senryū contest which draws over 600,000 entries. We featured some of the winning poems from this contest in *Mangajin* No. 41. Here is one of my favorites, which will surely be appreciated by anyone who has ever worked in a Japanese office.

Uchiawase
Itsu ni suru ka to
Uchiawase

Meeting to decide
When we should schedule the
Meeting to decide

The English translation here almost comes out to the same 5-7-5 pattern, but perhaps because the syllables in English aren't quite as precisely measured as the *onsetsu* in Japanese, you're generally given a little leeway.

Why do I bring up all this talk about *senryū*? We've decided to run a *senryū* column in *Mangajin*. We'll feature senryū written originally in Japanese or in English, along with a translation. Entrants whose poems are featured in the magazine will be awarded their choice of a Mangajin T-shirt or, for those with a more literary bent, a copy of our book *The Essence of Modern Haiku: 300 Poems by Seishi Yamaguchi*. (The story of how Mangajin came to publish a critically acclaimed book of haiku would require a little more space than I have available here, but it is a tale worth telling—at some point.) In the meantime,

Send us your *senryū*
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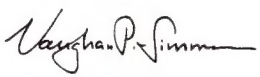

Coming Up in Issue No. 52

- **Gambling in Japan:** An in-depth look at the 3-Ks— *Keiba* (horse racing), *Keitei* (boat racing), and *Keirin* (bicycle racing)
- **Getting a Japan-related job in the US**
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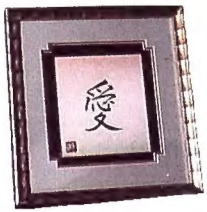
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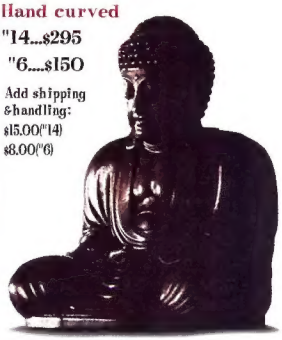

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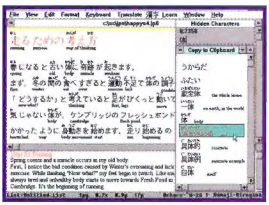

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Art & Graphics
Kazuko Ashizawa

Cover by Kazuko Ashizawa

Japan Representative
Moteki Hiromichi
Tel. 03-3479-4434 Fax 03-3479-5047

Advertising Director
Greg Tenhover
Tel. 770-590-0270 Fax 770-590-0890

Marketing Manager
Kathy Saitas
Tel. 770-590-0092 Fax 770-590-0890
Internet: mjin-mkt@mindspring.com

Business Manager
Robert Lester

Subscriptions & Office Manager
Vicky Payne
Tel. 770-590-0091 / 1-800-552-3206
Internet: mjin-sub@mindspring.com
CompuServe: 74230,2555

Bookkeeper
Cathy Hanrahan

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Coleman Oglesbee, Latasha Roberts

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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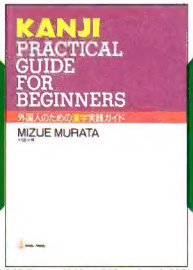

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letters

Letters to the Editor

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Mad about *kon'yoku*

I was very disappointed by an incorrect statement made in *Mangajin* No. 50's Bloopers section regarding mixed bathing in Japan. It would be most regrettable if your readers were led to believe that *kon'yoku* is "mixed and oftentimes promiscuous bathing." I have been to approximately 30 different *kon'yoku onsen*, from Kyushu to Hokkaido, and have yet to discover one that I would consider even remotely promiscuous. In fact, many *kon'yoku* discourage foreigners, because they seem to have this mistaken idea.

VIC CHUDOBA
Yamaguchi-ken, Japan

Sounding off on Brown

I enjoyed T.R. Reid's article on Nomo Hideo's first-year success in the Major Leagues ["Nomo Fever," *Mangajin* No. 49]. I did not enjoy your holding up for ridicule Kent Brown for foolishly believing he could interpret for Nomo at the All-Star game. Devoting nearly four pages to a minor event showed meanspiritedness and misplaced priorities. And your snide questions and smug comments during the interview reminded me of a matador parrying a bull.

ROBERT A. HAYZER
North Arlington, N.J.

Kent Brown ["In His Own Words . . . ," *Mangajin* No. 49] clearly managed to survive four years in Osaka, despite his tendency toward "grammatical errors, awkward constructions, and pronunciation mistakes."

In my work at Xerox Corp., I make a yearly visit to Fuji Xerox [in Japan], and I have many Japanese technical associates who are proficient in English. However, if I were to put them into a situation similar to that faced by Kent Brown, then an analysis of their efforts would doubtless uncover flaws such as "grammatical errors, awkward constructions, and pronunciation mistakes." And yet, my monoglot Xerox Corp. colleagues would gratefully state that the Fuji Xerox technologists can converse in English well enough to be understood.

In this world of multinational endeavors we have long passed the point where *gaijin* in Japan are exclusively graduates of Monterey, Michigan, Harvard, etc. Most *gaijin* these days are not language majors in search of ancient literature. Instead, we are scientists, engineers and businessmen who happen to be brave enough to venture afar, and we need all of the help and encouragement that we can get. If [*Mangajin*] is going to belittle the efforts of others, then you will have failed in your educational mission.

BOB NASH
Webster, N.Y.

It seems the Dodgers (also my home team) really struck out with Mr. Brown. The only excuse for his (mis)adventure in interpreting, with not only no experience but mediocre language skills, was that Major League Baseball was so desperate for someone to fill in for the regular interpreter.

It was pathetic to read Brown trying to cover up his mistakes with phrases such as "my inflection was incorrect" (as if that were the only thing lacking) and "Japanese contains a lot of nuance, and I articulated it" (as if inventing things that were not said at the time could be called "articulation").

(continued on page 44)

bloopers

Sushi bar shocker

When I was 17 and living in Okinawa, I went to a sushi bar without my mother or older brother for the first time. When it came time to order, I said, "*Mogura kudasai*," intending to express "I would like the tuna, please." Instead, I said, "I would like the mole, please." The sushi chef looked at me and started to chuckle, saying that he didn't have *mogura* but he did have *maguro*. Needless to say, the next time I ordered something, I just pointed and said, "*Kore kudasai*" ("This, please").

Ann Creedon
Tuscaloosa, Ala.

Tasty treats

I have been learning Japanese for the past few months, mainly for the purpose of communicating with my Japanese neighbor. One evening when he was visiting us, my mother served him a sweet she had prepared. He had never seen anything like it before and looked at it a little apprehensively. I tried to explain to him how the sweet is prepared, and what it is made of. What I had intended to say was "*Kore wa goma kara tsukurimashita*," which means "This sweet has been made out of sesame." In my over-enthusiasm, however, I said, "*Kore wa gomi kara tsukurimashita*," which translates to "This sweet has been made out of garbage."

Geetha Ranganathan
Madras, India

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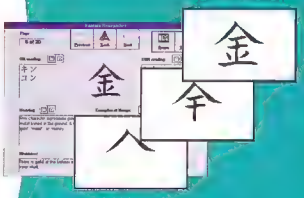

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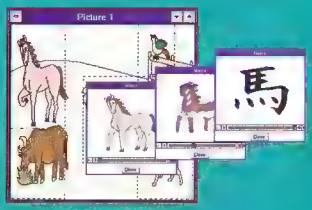

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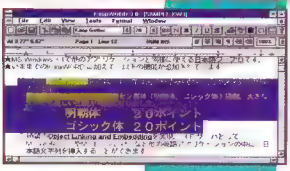

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Bejitaberu (ベジタベル) is a pun on the usual Japanese pronunciation of the English word "vegetable," *bejitaburu* (ベジタブル). Here the *bu* is changed to *be* so that the word includes the verb *taberu* (食べる), meaning "eat."

Thanks to Alisa Koike
Fujisawa, Japan

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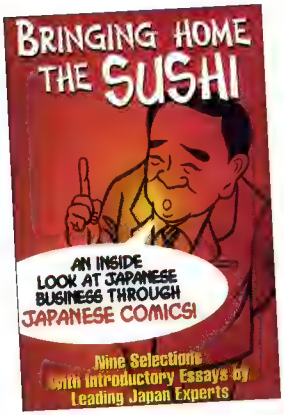
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Japan's Ministry of Finance (MOF), responsible for the budget, tax policy, foreign exchange, and bank regulation, among other things, is reputed to be the most powerful of Japan's influential ministries. Until a spate of recent troubles, it was also widely respected.

A number of occurrences have reflected poorly on the MOF this year, including a record high for the yen, the collapse of two Osaka-based banks, and the exposure of two influence-peddling scandals surrounding important Ministry officials (one resigned and one was demoted).

Then, in September, it was revealed that a bond trader at the New York branch of Daiwa Bank (the 13th largest bank in the world) had lost a total of $1.1 billion in bad trades over the past eleven years. Even worse, it turned out in October that the Ministry had known about the loss for a full six weeks and had chosen to keep mum at Daiwa's request. The US government is furious at the coverup, and the MOF has come under fire once again.

The Ministry has committed so many gaffes of late that Hari Sunao, in this October 13 cartoon, pictures Finance Minister Takemura rehearsing his official responses according to a bowing chart, in an amusing parallel to the way new bank employees are instructed in bowing techniques. Takemura is currently practicing his lowest, and therefore most contrite, bow of apology for the Daiwa affair, the most embarrassing scandal of the year—so far.

Title of Chart:

行政　責任　・　低頭　深度
Gyōsei *sekinin* / *teitō* *shindo*
administration responsibility / bowing low depth
Administrative Responsibility: Depth of Bow

Position 2 on Chart:

住専　不良　債権
Jūsen *furyō* *saiken*
housing finance cos. badness/inferiority credit
Non-banks: bad credit
Bad Real Estate Loans

Position 3 on Chart:

大和　銀行
Daiwa *Ginkō*
(name) bank
Daiwa Bank

Takemura:

こんな　もの　かな…
Konna *mono* *ka na*
like this thing is it perhaps?
Something like this, perhaps?
About this far, perhaps?

Caption:

答弁　リハーサル
Tōben *rihāsaru*
explanation/defense rehearsal
Explanation Rehearsal
Apology Rehearsal

Artist: 針　すなお
Hari *Sunao*

- *jūsen* is an abbreviation of *jūtaku senmon gaisha* (住宅専門会社, "housing specialization companies"), a kind of non-bank. Japanese lending institutions are currently in a crisis, mainly because of having made a large number of bad real estate loans during the bubble years; consequently, the MOF has come under serious scrutiny regarding its ability to regulate the banking system.
- *tōben* refers to the answering of questions, generally in a formal setting, where one is giving an explanation or defense of one's actions. Here it is essentially an apology.

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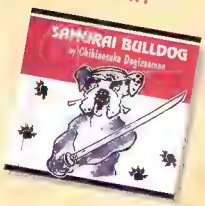

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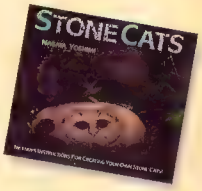

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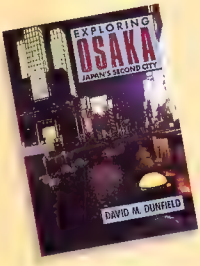

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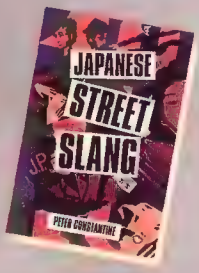

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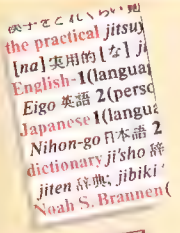

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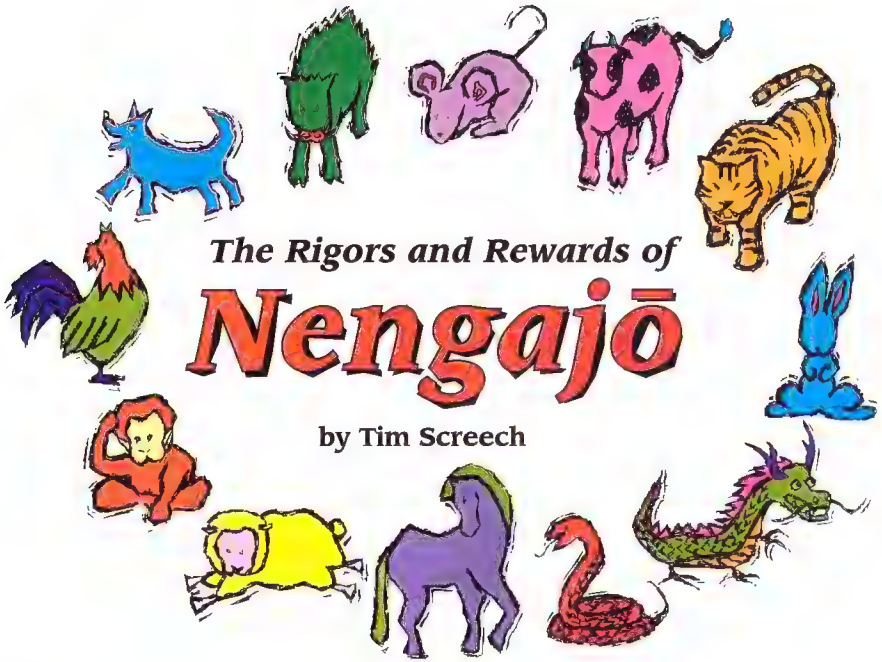


The Rigors and Rewards of Nengajō

by Tim Screech

"Don't you think it looks a bit lonely in the bottom left corner?"

My *nengajō* was not up to snuff.

"It looks sad down there."

The word used was *sabishii* (寂しい, "sad/lonely/desolate"). Now, I have heard of people being *sabishii* over New Year's, and certainly I didn't want my poor New Year's card to prompt any suicides. It seemed the one I had just constructed might contribute to the breakdown of the recipient's mental equilibrium. And I had just written twenty-five of them.

The trouble, apparently, was that although I had penned all the necessary formulas, in the right order and in a good, crisp hand, my idea for spreading them over the space of the page was not elegant enough. I had to start over.

As became eminently clear to me with this first unfortunate attempt at writing *nengajō* (I have since then become somewhat more proficient), New Year's is a big deal in Japan. The old lunar calendar, which begins in late January or February, has been abandoned for over a century (in China it is still popularly used), but many of the old customs and rituals remain, now demarcating the period on and around the first of January. Most Japanese agree that New Year's is the most important event in a yearly calendar that abounds with holidays and observances.

A traditional aspect of New Year's is making rounds of visits to thank friends, relatives, acquaintances, and business associates for kindnesses bestowed in the past year, and to beg similar solicitude for the coming year. Such visits continue to be a part of the New Year's celebration, but thanks to the custom of exchanging *nengajō*, which came into vogue in the late 1800s, it is no longer necessary to visit everyone you know. You just have to be sure to put them on your *nengajō* list.

A *nengajō* is a simple affair, basically just a postcard, but its importance in this relationship-intensive culture cannot be overstated. The average household mails about a hundred, and some individuals with particularly wide-reaching connections send several hundred. Add it all up and you have billions of cards crisscrossing the country at New Year's.

This might be similar to rates in the West for Christmas card sending, but there is a big difference: the post office has to deliver every card on New Year's Day itself. As long as a card has the *nenga* (年賀) mark, it can be mailed anytime be-

• up to snuff = 合格点均等で許している／良質で *gokakuten ni tasshite iru/ryoshitsu de* • equilibrium = 均衡／バランス *kinkō/baransu* • crisp = 引き締まった／きりっとした *hikishimatta/kiri tto shita* • demarcate = 区別する *kubetsu suru* • solicitude = 世話／心配り *sewa/kokoro kubari* • crisscross = 縦横に動く／行き交う *jūō ni ugoku/ikikau*

tween December 15 and December 28 (letter boxes sprout special *nengajō* slots from mid-December, and massive sacks appear in the corners of post offices), and it is guaranteed to hit the doormat on the first of January. I doubt there's another delivery service in the world that could manage such a feat—even with the help of the extra 400,000 or so employees the post office hires for the season.

Cards can be purchased at stationery stores, which offer an enormous variety of designs, or, more popularly, at the post office. The post office offers fewer options—usually there are about four kinds on sale, including a blank one, at least two that are hideous, and one decent card that will generally be sold out by the time all except the hyper-efficient get around to *nengajō* shopping—but the cards are less expensive and postage-paid to boot. Another benefit of using the post office's cards is the lottery number that comes on each one (although recently, stores have begun selling the post office's lottery cards, too, with their own much more inspired designs on them). It is not exactly heartening to see that you have just bought numbers 236,748,284 through 236,748,301—but someone has to win. If you receive a card with a lucky number (there are several, and they are announced on TV and in the papers in mid-January), you get a prize, which can be anything from a sheet of stamps to a wide-screen television.

Nengajō designs are more varied than one might imagine, given the fact that they are all the same size and shape, carry basically the same greeting, and tend to use the same design motifs. Many cards portray long-life symbols like cranes and turtles, pine trees, and Mt. Fuji, while the vast majority depict the calendrical animal for a given year according to the Chinese zodiac. In 1995 infinite varieties of boars darted across billions of cards. In 1996 the same will hold true for rats. *Nengajō* merchants are currently stocking their shelves with cute rats, sophisticated rats, traditional rats, and even some rats that are unmistakably mice, hoping to have something on hand for everyone. Additionally, a number of Japanese (particularly young Japanese) will opt to design their own rodents, using colored pencils, watercolors, potato prints, or just plain pen.

Whereas for some Japanese *nengajō* are an opportunity to display their latent artistic talents, for others they are, much like Christmas cards, a quick and dirty way to catch people up on their lives. This is done through personalized notes and/or by scanning a photo onto the card rather than drawing or printing a design. Family shots and baby pictures are especially common, but people have also been known to disseminate photos of their pets. Many a *wan-wan* shot passed through the mail slots in 1994, the year of the dog.

The written part, a headache for the calligraphically challenged as sloppiness is not well regarded, has become much less intimidating in recent years due to a growing trend toward word-processed cards. Believe it or not, Japanese word processors come equipped with special keys, graphics, and printing commands for that very purpose. Properly, though, a *nengajō* should be handwritten. The greeting is traditionally a set formula, although individual variation is creeping into this part of *nengajō* as well. A current fad is to use English, in manifestations ranging from the safe if boring "Happy New Year" to more creative attempts like "Get on well, more than last year." But it is still more common to stick to the usual greeting, which goes something like the following:

あけましておめでとうございます。
Akemashite Omedetō Gozaimasu.
Best Wishes for the New Year.

昨年はお世話になりました。
Sakunen wa o-sewa ni narimashita.
Last year, you were very helpful to me.

今年もどうぞよろしくお願いいたします。
Kotoshi mo dōzo yoroshiku onegai itashimasu.
Please be helpful this year, too.

平成八年元旦
Heisei Hachinen Gantan
New Year's Day, eighth year of Heisei

Never mind that you know they did not write it on New Year's morning, but probably on the train commuting to work three weeks before. Never mind that you know they know how annoyed you were when you were last forced to be "helpful" to them. It's all in the mind. But laugh not, for a carelessly worded card, or one where in the tedium of writing out all twenty-five in one go you messed up your kanji, can see you struck off the party list for years to come. Above all, don't make it *sabishii*. ❖

***Tim Screech** is a professor of Japanese art history at the School of Oriental and African Studies, University of London.*

Did you know . . . ?

3,911,000,000 *nengajō* are being issued by the Japanese post office for 1996. Lined up end to end, they would circle the globe 14 and a half times. Stacked on top of one another, they would reach a height about 240 times as tall as Mount Fuji. Pushed into a pile, they would equal 72,000 times the weight of champion sumo wrestler Takanohanada. And spread over a flat area, they would cover an area roughly 11 times the size of Kansai International Airport.

• feat = 芸当／離れ技 *geitō/hanarewaza* • ～ to boot = その上／おまけに～ *sono ue/omakeni* ～ • zodiac = 黄道帯 *kōdōtai* • Chinese zodiac = 干支の十二支 *eto no jūnishi* • rodent = 齧歯類動物 *gesshi-rui dōbutsu* • latent = 潜在している／隠れた *senzai shite iru/kakureta* • stick to ～ = ～に固執する／～を離れない ～ *ni koshitsu suru/～ o hanarenai* • tedium = 退屈さ／めんどくささ *taikutsu-sa/mendokusa-sa* • mess up = しくじる *shikujiru*

A Nengajō Album

of cards submitted by the readers of *Mangajin*

A store-bought card for the year of the rooster. *Kinga Shinnen* ("Respectful Felicitations for the New Year") is one of many common New Year's greetings. (The handwritten note on this and the other cards is a personal message from the sender. These can range, as on Christmas cards, from simple holiday greetings to virtual letters.)

Another year-of-the-rooster card, probably made by having an illustration printed on a blank card (or doing it oneself with a personal home printer, a popular item among *nengajō* enthusiasts) and then coloring it in with pen and magic markers.

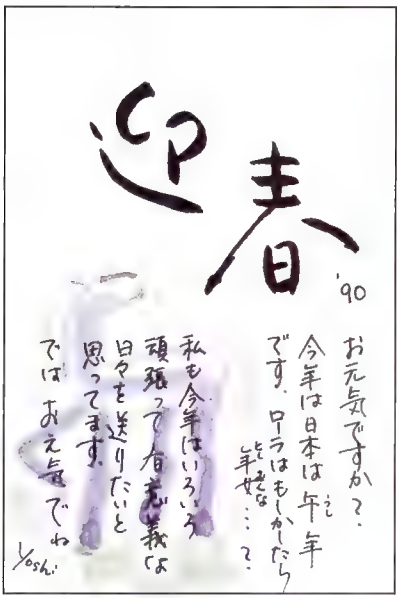
New Year's provides an excellent opportunity to pass around photos of the kids. The greeting is *Geishun*, which means "Welcoming Spring." This and the many other spring-related New Year's greetings reflect the old lunar calendar, according to which spring began in January.

The year of the dog provides the added opportunity of passing around photos of the family pet. *Akemashite omedeto gozaimasu* ("The new year has begun. Congratulations") is the most standard New Year's greeting. Unlike the others, this greeting is spoken as well as written.

A year-of-the-boar card made by hand, using pen and colored pencils.

A handmade card for the year of the snake—most likely a woodblock or a rubber print.

Another card made by hand, using watercolors, for the year of the horse.



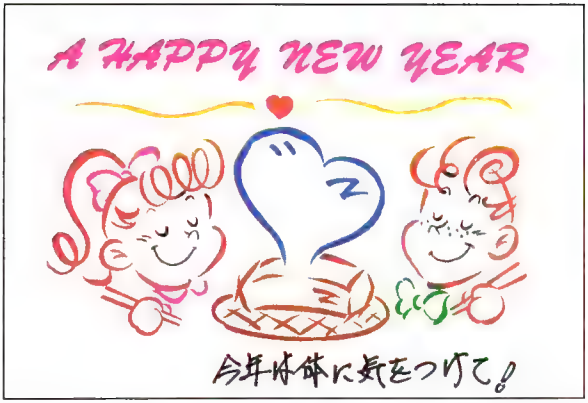
A store-bought card with a design inspired by *washi*, handmade Japanese paper. *Seiyō* (literally, "blue/fresh/new sun") is an archaic word for "spring."

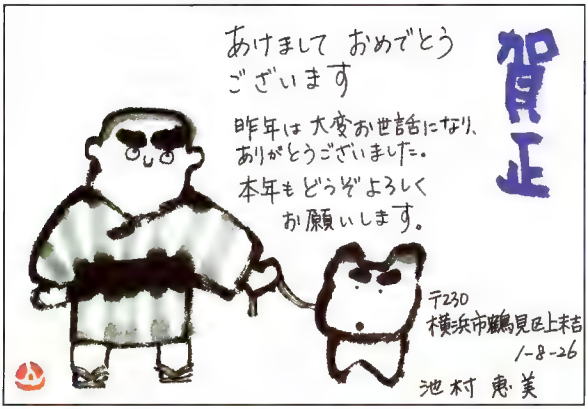
Word processors are becoming an increasingly popular way to deal with long *nengajō* lists. They come equipped with special keys and graphics specifically for *nengajō* writing.

More traditional—and elegant— are cards displaying the sender's calligraphy. This one reads, *Shinshun no oyorokobi o mōshiagemasu. Honnen mo yoroshiku onegai shimasu* ("Best wishes for the new year. Please give me your favorable consideration this year, too").

All ages can get into the act. This child's hand-written message is *Kotoshi mo naka yoku shiyō ne* ("Let's be good friends this year, too, OK?").

Some cards have a distinctly Western feel to them. This one was most likely made using a personal home printer. (The kids are sharing a block of *mochi*, which is supposed to ensure good health if eaten at New Year's. The handwritten message, *Kotoshi wa karada ni ki o tsukete*, means "Take good care of yourself this year.")



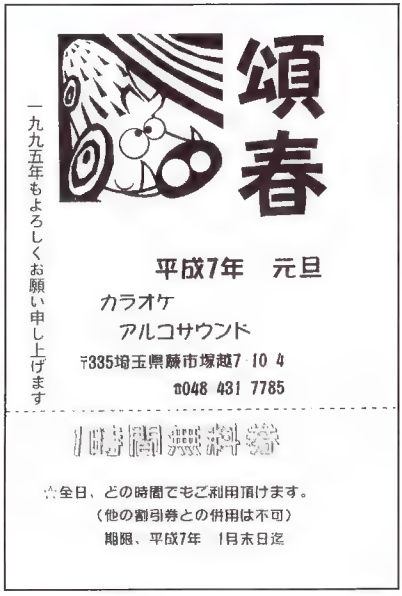


Gashō ("Felicitations for the Beginning of the Year") is another common New Year's greeting.

The message can be solemn (*Tsutsushinde hatsuharu no oyorokobi o mōshiagemasu*, "Reverently, I wish you joy with the beginning of the new year") . . .

. . . or lighthearted (*OH! Happii Nyū Iyā Beibii*, "Oh! Happy New Year, Baby").

Kotoshi wa yaru ken (*yaru ken* is dialect for *yaru zo*), said with the appropriate gusto, is something like "This is my year! I'm really gonna do it!" *Ken* also means "dog," making a year-of-the-dog pun.



Businesses take advantage of the holiday to thank their customers and advertise their services. This one, for a karaoke club, includes a coupon for one free hour. (*Shōshun*, an old expression meaning "in praise of spring," is yet another standard New Year's greeting.) ❖

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第34話 どんど焼き
松の内が明けると若葉神社の境内では「どんど焼き」がおこなわれる
やってるやってる
2

「どんど焼き」は門松やしめ飾りなどを集めて焼く神聖な儀式だ
3

オレ初もうでまだだから先に済ませちゃうよ
じゃあたしももー一度
4

1 **Title:** 第 34 話 どんど焼き
Dai Sanjūyon Wa: Dondo-yaki
no. 34 story New Year's decoration burning
Story No. 34: Burning the New Year's Decorations

- *dondo* (or *tondo*; the suffix *-yaki*, which means "burning," is optional) refers to a bonfire ceremony, typically held on January 14th or 15th, in which New Year's decorations and other things associated with the New Year are burned—in effect marking the end of the holiday festivities.

2 **Narration:** 松 の 内 が 明けると 若葉 神社 の 境内 で は「どんど焼き」が おこなわれる
Matsu no uchi ga akeru to Wakaba Jinja no keidai de wa "Dondo-yaki" ga okonawareru.
pine of within (subj.) when ends (name) shrine of precincts on/in as for bonfire (subj.) is held
When New Year's is over, a *dondo-yaki* is held at the Wakaba Shrine. (PL2)

Kōsuke: やってる、やってる。
Yatteru, yatteru.
is/are doing is/are doing
"They're doing it! They're doing it!" (PL2)

- *matsu no uchi* (lit., "within the pines") refers to the period during which *kadomatsu* (lit., "gate pines"—see next panel) remain on display at one's gate in January. The display period most commonly lasts until Jan. 7th, but in some regions it continues to the 15th.
- *akeru* can mean either "begins" or "closes/comes to an end" in various idiomatic expressions about seasons and periods of time. Here we have the latter meaning. *To* after the plain non-past form of a verb can make a conditional "when" meaning.
- *keidai* (lit., "within the boundaries") refers to the "precincts/grounds" of a temple or shrine: "in the shrine precincts" → "at the shrine."
- *okonawareru* is the passive form of *okonau* ("hold [an event]") → "is held."
- *yatteru* is a contraction of *yatte iru*, the *-te* form of *yaru* ("do") and *iru*, which after the *-te* form of another verb implies either that the action is in progress or that it has taken place and the resulting state continues (the nature of the verb determines which meaning it is).

3 **Narration:** 「どんど焼き」は、 門松 や しめ飾り など を 集めて 焼く 神聖な 儀式 だ。
"Dondo-yaki" wa, kadomatsu ya shimekazari nado o atsumete yaku shinsei na gishiki da.
dondo-yaki as for gate pines and straw-rope decorations things like (obj.) gather-and burn sacred/holy ceremony is
The *dondo-yaki* is a sacred ceremony in which *kadomatsu*, *shimekazari*, and such are gathered up and burned. (PL2)

- *kadomatsu* refers to arrangements of (most typically) pine and bamboo that are set on both or either side of one's gate at New Year's to bring good luck for the coming year.
- *ya* means "and" between two or more items in a list, often with the implication that still more items could be added.
- *shimekazari* are New Year's decorations of straw rope and tree sprigs with strips of white paper hanging from them. Believed to ward off evil, sickness, and harm, they can be placed anywhere, but are commonly seen hanging over doorways, on the front of cars, and on *kamidana* ("home shrines").
- *atsumete* is the *-te* form of *atsumeru* ("collect/gather"). Here the *-te* form acts like "and."
- *kadomatsu ya shimekazari nado o atsumete yaku* is a complete thought/sentence ("[they] gather things like *kadomatsu* and *shimekazari* and burn [them]") modifying *shinsei na gishiki* ("sacred/solemn ceremony").
- *dondo-yaki* now mostly happen only in rural areas where tradition is strong, so this line of narration serves to remind readers what the ceremony is all about.

4 **Kōsuke:** オレ、初もうで まだ だ から、 先に 済ませちゃう よ。
Ore, hatsumōde mada da kara, saki ni sumasechau yo.
I first shrine visit not yet is because/so first will finish/take care of (emph.)
"I haven't done *hatsumōde* yet, so I'm gonna go ahead and take care of that first." (PL2)

Hiroko: じゃ、 あたし も もー 一度。
Ja, atashi mo mō ichido.
then/in that case I also more one time
"In that case, I'll go again, too." (PL2)

- *mōde* is a noun form of *mōderu* ("visit a shrine"); the prefix *hatsu-* means "the first ~ of the new year," so *hatsumōde* = "the first shrine visit of the new year." Usually people try to visit a shrine or temple within the first three days of January to pray for good health and fortune through the coming year. The defining aspect, however, is not the timeliness of the visit but its being the first visit of the year, so even a visit at mid-month can be *hatsumōde*.
- *mada da/desu* (lit., "is not yet") after an action noun means "have not done [the action] yet."
- *saki ni* = "first/before [something else]."
- *sumasechau* is a contraction of *sumasete shimau*, the *-te* form of *sumaseru* ("finish/take care of [some business]"), plus *shimau* ("end/finish/put away"), which after the *-te* form of a verb can mean "go ahead and do [the action]."
- *atashi* is a feminine variant of *watashi* ("I/me").
- *mō* before a number or amount means "[that many/that much] more." *-Do* is the counter suffix for "times/occasions/repetitions," so *mō ichido* = "one more time" → "again." Of course, it would be a contradiction in terms to speak of doing *hatsumōde* a second time; she's merely saying she'll go with him and pay another visit to the shrine.

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さい銭は
貯めておいた1円玉
361枚だ
ザー
チャリ
チャリ
1
ぱん
ぱん
2
皆さん
ぞろぞろ
あたんご
配ります
よー
3
枝にさした
「まゆだまダンゴ」
を
もらって
焼いて食べる
4
おめでとー
ございます
やあ
おめでとう
5
今年は
連れがあって
いいね
6

1 **Narration**: さい銭 は 貯めておいた 1円玉 361枚 だ。
Saisen wa tamete oita ichien-dama sanbyaku rokujūichi-mai da.
offering as for accumulated/saved 1-yen coins 361-(count) is
My offering was 361 one-yen coins I'd saved. (PL2)

Sound FX: チャリ チャリ
Chari chari
Plink plink (sound of a couple of coins hitting bars on offering box)

Sound FX: ザー
Zā (sound of dozens of coins cascading into offering box)

- visitors do not enter the worship hall of a shrine but rather pray standing in front of it. Before praying, it is customary to drop *saisen* ("offering of money") into the *saisen-bako* ("offering box"—typically a large, waist-high box with bars across the top).
- *tamete* is the *-te* form of *tameru* ("collect/accumulate," or when speaking of money, "save"). *Oita* is the plain/abrupt past form of *oku* ("set/leave"), which after the *-te* form of a verb means the action is/was done beforehand, in preparation for a future event. *Tamete oita* ("[I] saved [them]") modifies *ichien-dama* ("one-yen coins").
- *~en* = "~ yen," and *-dama* (from *tama*, "ball/bead/bulb"; *t* changes to *d* in combinations) is used to refer to coins, so *~en-dama* = "~-yen coin": *goen-dama* = "5-yen coin"; *gohyakuen-dama* = "500-yen coin."
- *-mai* is the counter suffix for thin, flat things, such as paper, CDs, computer disks, and coins. Coins can also take the suffix *-ko,* commonly used for counting small objects regardless of shape.
- *zā* is an FX word for the pouring/rushing effect of water (a downpour of rain, a shower, a rushing stream) as well as of small hard objects (rice, dried beans, plastic pellets, pachinko balls, or in this case, coins).

2 **Sound FX**: ぱん ぱん
Pan pan
Clap clap

- when beginning to pray at a shrine, it is customary to clap twice to get the god's attention, a practice known as *kashiwade*.

3 **Priest**: 皆さん、 そろそろ おだんご 配ります よー。
Minasan, sorosoro o-dango kubarimasu yō.
everybody by and by/now (hon)-dumplings will hand out/distribute (emph.)
"All right everybody, we're ready to give out the dumplings now!" (PL2)

- *sorosoro* implies that the right time to do an action is approaching or has arrived: "by and by/soon/now."
- *kubarimasu* is the PL3 form of *kubaru* ("distribute/hand out").

4 **Narration**: 枝 に さした「まゆだまダンゴ」を もらって 焼いて 食べる
Eda ni sashita "mayu-dama dango" o moratte yaite taberu.
branches on skewered cocoon dumplings (obj.) receive-and roast-and eat
They give us *mayu-dama* dumplings skewered on tree branches, and we roast them and then eat them. (PL2)

- *sashita* is the plain/abrupt past form of *sasu* ("pierce/skewer"); *eda ni sashita* ("skewered on branches") modifies *mayu-dama dango*.
- *mayu-dama* is the name of a New Year's decoration originally intended to bring good silk harvests and later thought to bring prosperity in general. *Mayu-dama dango* is the name of the "dumplings" or bite-sized *mochi* ("pounded rice cake") that are part of that decoration: the cocoon-shaped *dango* (*mayu* means "cocoon") are stuck on a willow or bamboo branch, and the branch is decorated with various auspicious symbols and good-luck charms. At the end of the New Year's observances, the *dango* are roasted over the *dondo-yaki* bonfire and eaten.
- *moratte* is the *-te* form of *morau* ("receive"), and *yaite* is the *-te* form of *yaku* ("roast").

5 **Kōsuke**: おめでとーございます。
Omedetō gozaimasu.
(greeting)
"Happy New Year." (PL3-4)

Priest: やあ、おめでとう。
Yā, omedetō.
hi (greeting)
"Hi, Happy New Year" (PL2)

- *omedetō* (with or without *gozaimasu* after it) often just means "congratulations," but in this case it is short for the standard New Year's greeting, *akemashite omedetō gozaimasu* (lit., "congratulations on the beginning of the new year" → "Happy New Year").
- *yā* is an informal "hi/hello" used by male speakers.

6 **Priest**: 今年 は 連れ が あって いい ね。
Kotoshi wa tsure ga atte ii ne.
this year as for companion (subj.) exists/has-(reason) is good/nice (colloq.)
"It's nice you brought somebody along with you this year." (PL2)

- *tsure* is a noun form of *tsureru* ("bring/take along [a person]") → "someone to bring/take along" or "someone brought/taken along."
- *atte* is the *-te* form of *aru* ("exists/has"); the *-te* form is being used here to indicate the reason he says what follows (*ii ne* = "is nice"). Normally, *aru* is used for referring to the existence or presence of inanimate things, but there are a few exceptions and this is one of them.

オレはしめ飾りを
カノジョは
書き初めをした
紙を焼いた
この紙の
燃えカスが
高く上がる
と 字が
上達するのよ
1
わー
あんなに
上がった！
2
ファー
ファー
ちち…
3
この火にあたると
1年間 健康に
過ごすことが
できると言う
4

1 **Narration**: オレ は ・ しめ飾り を、カノジョ は 書き初め を した 紙 を 焼いた。
Ore wa shimekazari o, kanojo wa kakizome o shita kami o yaita.
I/me as for straw-rope decoration (obj.) she as for first calligraphy (obj.) did paper (obj.) burned
I burned a *shimekazari*, and my girlfriend burned the paper she'd done her New Year's calligraphy on. (PL2)

Hiroko: この 紙 の 燃えカス が 高く 上がると、 筆 が 上達する の よ。
Kono kami no moekasu ga takaku agaru to, fude ga jōtatsu suru no yo.
this paper 's remnants of burning (subj.) high if rise brush/calligraphy (subj.) will improve (explan.) (emph.)
"If the burnt remnants of this paper rise high, then my calligraphy will improve."
"If the ashes fly up high, it means my calligraphy will improve." (PL2)

- *ore* is a rough, masculine word for "I/me."
- *kanojo* can be used as a pronoun meaning "she/her," but it can also be used to mean "girlfriend."
- *kakizome* refers to the custom of writing calligraphy, usually on January 2nd, as a way of praying for your skill to improve during the coming year. Auspicious words and phrases are chosen for the exercise, and the results are displayed until the *dondo-yaki*, when they are burned with the other New Year's items.
- *shita* is the plain/abrupt past form of *suru* ("do"), and *o* marks *kakizome* as its direct object; *kakizome o shita* is a complete thought/sentence ("[she] did *kakizome*") modifying *kami* ("paper") → "the paper she did *kakizome* on." The second *o* then marks *kami* as the object of *yaita* ("burned," from *yaku*, "burn").
- *takaku* is the adverb form of *takai* ("high"), and *takaku agaru* = "rise high." *To* after the plain, non-past form of a verb can make a conditional "if/when" meaning.

2 **Hiroko**: わー、 あんなに 上がった!
Wā, anna-ni agatta!
(exclam.) that much rose/went up
"Wow! Look how high it went!" (PL2)

- *agatta* is the plain/abrupt past form of *agaru* ("rise/go up").

3 **Hiroko**: フーフー
Fū fū
(blowing on hot roasted dumpling)

Kōsuke: ちち...
Chichi...
(exclam.)
"Ow–Ouch!"

- *chichi* is a variation of *achichi*, a colloquial exclamation like "It's hot!" or "Ouch! I burned myself!" These expressions come from the shorter *achi!*, which is essentially a contraction of *atsui* ("hot"). As indicated by his putting his fingers to his mouth, Kōsuke has burned his fingers trying to remove one of the dumplings.

4 **Narration**: この 火 に あたると 1年間 健康に 過ごす ことができる と 言う
Kono hi ni ataru to ichinen-kan kenkō ni sugosu koto ga dekiru to iu.
this fire at if warm oneself one-year period/all year healthily spend/pass can/be able to (quote) say/is said
It is said that if you warm yourself at this fire, you will be able to spend a year in good health.
They say if you warm yourself at this fire, you'll stay healthy all year long. (PL2)

- *hi ni ataru* is an expression for "warm [oneself] at a fire." *To* makes a conditional "if."
- *kenkō ni* is the adverb form of *kenkō* ("health") → "healthily/in good health."
- *sugosu* means "spend/pass [time]," and *koto ga dekiru* after a plain, non-past verb makes a potential ("can/be able to") form.

これで今年も健康ね
まだ体じゅうほてってるよ
1
ホラ特に手なんかこんなに
どれ
2
健康は 健全なビンボー生活を続けるための基本条件だ……
今年も健康でありますよーに……
3

1 **Hiroko**: これで　今年　も　健康　ね。
Kore de kotoshi mo kenkō ne.
with this this year also healthy (colloq.)
"Now we'll stay healthy during the coming year." (PL2)

Kōsuke: まだ　体　じゅう　ほてってる　よ。
Mada karada -jū hotetteru yo.
still body throughout feels warm/aglow (emph.)
"My whole body still feels aglow." (PL2)

- *kore de* means "with this" in the sense of "by this means" or "now that we have done this."
- *kotoshi mo* (lit., "this year, too") spoken at the beginning of the year is often like "during the coming year/throughout the new year."
- *kenkō* = "health," and *kenkō da/desu* means "is healthy." Here the *da/desu* has been omitted: in colloquial speech, *ne* by itself can function as *da/desu ne* ("is/are" + colloquial emphasis).
- *-jū* is added to other words to give the meaning "throughout ~/the whole of ~," so *karada-jū* = "all over my body/my whole body." *Ga* to mark *karada-jū* as the subject has been omitted.
- *hotetteru* is a contraction of *hotette iru*, from *hoteru* ("be flushed/be aglow/feel warm").

2 **Kōsuke**: ホラ、特に　手　なんか　こんなに。
Hora, toku ni te nanka konna-ni.
see especially hands something like this much
"See, especially my hands, this much."
"See? Especially my hands—they're so warm." (PL2)

Hiroko: どれ。
Dore.
(interj.)
"Let me see." (PL2)

- *hora* is an interjection used when wishing to show a person something, like "here/look/see/watch."
- *nanka* is a colloquial *nado* ("something like"). It's often used when singling out one of several items for particular attention. Here it overlaps with and reinforces the meaning of *toku ni* ("especially/in particular").
- *konna-ni* ("this much") here implies *konna-ni hotette iru* ("is/are this warm").
- *dore* can be a pronoun for "which," but it's also used as an interjection when the speaker is about to try something out or examine something, with the feeling of "Well now, let's give it a try/let's take a look/let's check this out."

3 **Narration**: 健康　は　健全な　ビンボー　生活　を　続ける　ため　の　基本　条件　だ。
Kenkō wa kenzen na binbō seikatsu o tsuzukeru tame no kihon jōken da.
health as for sound/wholesome cheap/simple life (obj.) continue in order to (mod.) basic/essential condition is
Health is an essential condition for continuing a sound, simple life.
Good health is essential if I want to keep my simple lifestyle on a sound footing. (PL2)

今年　も　健康であります　よーに。
Kotoshi mo kenkō de arimasu yō ni.
this year also will be healthy so that
I pray that I will be healthy this year, too. (PL2)

- *kenkō* and *kenzen* overlap in meaning, but the former is restricted to (and preferred when) speaking of physical and mental health, whereas the latter is used to speak of the "healthiness/soundness/wholesomeness" of institutions, ideas, finances, etc.—or in this case, lifestyle.
- *binbō* = "poverty/destitution," and *seikatsu* = "life/lifestyle," so *binbō seikatsu* can be translated as "life of poverty." But, as longtime readers of *Mangajin* know, Kōsuke's chosen lifestyle is better described as "cheap/frugal/simple."
- *tame* ("benefit/purpose") after a non-past verb means "for the purpose of/in order to." *No* makes *kenzen na binbō seikatsu o tsuzukeru tame* ("for the purpose of continuing a wholesome simple life") into a modifier for *kihon jōken* ("essential condition").
- *de arimasu* is the PL3 form of *de aru*, a more formal/literary equivalent of *da/desu* ("is/are"), so *kenkō de arimasu* = *kenkō da* ("is healthy/will be healthy").
- *~ de arimasu yō ni* expresses a strong wish or prayer that the described situation will come to pass.

It's a Manga New Year

New Year's (*o-shōgatsu*, お正月) is the biggest holiday in Japan, a fact reflected in the weekly manga magazines. Many of the manga series, especially the short, 4-frame "gag" manga (called *yonkoma*, 四コマ), take this opportunity to poke fun at the traditions of the season, and at the people who are faithfully carrying them out. In this issue, we have selected a number of 4-frame manga that do just that.

Children, like the boy on page 40, don't get presents for New Year's, but they do get *otoshidama* (お年玉, lit., "gem of the year"). These are gifts of money from relatives and neighbors, presented in specially-marked envelopes. Of course, the amount each child receives varies, but nowadays most kids are said to clear at least ¥50,000 (around $500 at current exchange rates). Parents put the money into a bank account for younger children, drawing upon it to buy them toys. Older children spend the money as they please. Five hundred dollars doesn't go nearly as far in Japan as it does in the US, but *otoshidama* proceeds probably pay for quite a few computer games at the beginning of every new year.

As with any holiday, there are certain foods associated with New Year's. *Osechi ryōri*, the traditional New Year's menu prepared in advance and elegantly arranged in a stack of lacquered boxes (called *jūbako*), can be seen in the manga on this page. Although there are regional variations regarding what goes into a *jūbako*, there are some basics that can almost always be found, such as the *datemaki* favored by Keith. *Datemaki* is a mixture of eggs, fish paste, and sugar, which is grilled until it attains a spongy texture, then rolled into a log and sliced.

Another New Year's favorite is *mochi*, sticky cakes of pounded rice served grilled or in a soup called *o-zōni*. So much *mochi* is served in the first few days of the year that people, like the family on page 39, can get sick of it. (See the Cooking Corner on page 70 of this issue for more about *mochi*.)

There are various "firsts" of a new year—first dream, first visit to a shrine, first attempt at calligraphy—that tradition has deemed significant. Many of these are thought to have an effect on one's fortunes in the year to come. In the manga that follow, we see two firsts: the first viewing of the sunrise (*goraikō*, ご来光, page 36) and the first visit to a shrine (*hatsumōde*, 初詣, pages 37–38). Shrines, especially the more famous ones, are swamped with visitors during the first three days of the year—in 1993, there were 85 million *hatsumōde* participants. The crowds of people, vendors, and TV crews contribute to a festival atmosphere that belies the serious nature of the activity itself, which has also become a popular date event. (Incidentally, the big rope seen in the manga on pages 37–38 is attached to a bell, which is rung after the offering of a prayer.)

The New Year's card (*nengajō*, 年賀状) tradition depicted on pages 40–45 is described in this issue's feature story on page 16. Suffice it to say that motives for sending cards differ, and some people sweat the details more than others. What matters is that everyone is doing it. After all, it's tradition.

図説現代用語便覧
Zusetsu Gendai Yōgo Benran

A Visual Glossary of Modern Terms

by デラックス・カンパニー
Deluxe Company

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1

Takahiro: パンク にゃあ 正月 なんて 関係ない ぜっ!! / 1年中 アナーキー よ。 よろしく。
Panku nyā shōgatsu nante kankei nai ze! / Ichinen-jū anāki yo. Yoroshiku.
punker to/for New Year's something like is irrelevant (emph.) / all year long anarchy (is-emph.) (greeting)
"New Year's doesn't mean a thing to a punker! It's anarchy all year long. Have a happy!" (PL2)

- *nyā* is a contraction of *ni wa*; *panku ni wa* = "to/for a punker." *Nante* (a colloquial *nado*, "something like") has a somewhat belittling tone. *Yoroshiku* is short for *kotoshi mo yoroshiku onegai shimasu* (lit., "I request your favorable consideration this year, too"), a standard New Year's greeting. It often occurs without *onegai shimasu*, but normally retains *kotoshi mo* even when shortened, so saying just *yoroshiku* has a truncated feeling and sounds very casual.

2

Takahiro: イエイ、よろしく。
Iei, yoroshiku.
yeah (greeting)
"Yeah, have a happy!" (PL2)

Father: おっ、 タカヒロ、 あけましておめでとう。
O!, Takahiro, akemashite omedetō.
"Hey! Takahiro! Happy New Year!" (PL2)

Mother: あんた、タカヒロ は 東京 じゃ キース いう ん よ。
Anta, Takahiro wa Tōkyō ja Kiisu iu n yo.
you/dear (name) as for Tokyo in (name) is called (explan.) (emph.)
"Remember, dear, in Tokyo he's called Keith." (PL2-K)

- *akemashite omedetō* (lit., "congratulations on the beginning of the new year") is another standard New Year's greeting. Since *akemashite* implies the new year actually has begun, this greeting is used only on January 1 and after. The greeting above can be adapted for use in December by changing *kotoshi* ("this year") to *rainen* ("next year"). See p. 42.
- *iu n yo* is dialect for *to iu no (desu) yo* ("is called").
- *ja* is a contraction of *de wa* ("at/in").

3

Father: おう、 そ だった なあ。ほれ、 キース、お年玉。 パンク も たいへん だべ。
Ō, so datta nā. Hore, Kiisu, otoshidama. Panku mo taihen dabe.
(interj.) that way was (colloq.) here (name) N.Y.'s gift punker too/also hard/difficult is probably
"Oh, that's right. Here, Keith, your *otoshidama*. Things must be tough for punkers, too." (PL2)

Takahiro: あっ、 ども。
A!, domo.
"Ahh, thanks." (PL2-3)

Mother: はし は これ 使って。 キース。
Hashi wa kore tsukatte, Kiisu.
chopsticks as for these [please] use (name)
"Use these chopsticks, Keith." (PL2)

- *so datta* = *sō datta*, past form of *sō da* ("is that way"), often used like "Oh, right" when realizing or remembering something.
- *dabe* is dialect for the conjectural *darō* ("is probably").
- *tsukatte* is the *-te* form of *tsukau* ("use"); the *-te* form often functions as a casual request/gentle command.

4

Father: キース の 好きな ダテマキ も ある ぞ。パンク も たまにゃ いい もん 食わなゃあ。
Kiisu no suki na datemaki mo aru zo. Panku mo tama nya ii mon kuwanayā.
(name)/you (subj.) like(s) sweet omelet also have (emph.) punker too occasionally good things must eat
"We've got your favorite *datemaki*, too, Keith. Even a punker needs to eat well sometimes." (PL2)

Father: キース、 和服 も いけるねー。
Kiisu, wafuku mo ikeru nē.
(name) Japanese dress also looks sharp
"You look sharp in a kimono, too, Keith." (PL2)

Mother: キース、ナンシー と は まだ つきあってる の?
Kiisu, Nanshii to wa mada tsukiatteru no?
(name) (name) with as for still keeping company (explan.)
"Keith, are you still going with Nancy?" (PL2)

Mother: キース、おもち は 何個 食べる?
Kiisu, o-mochi wa nanko taberu?
(name) (hon.)-mochi as for how many pieces will eat
"Keith, how many pieces of *mochi* will you have?" (PL2)

Father: なあ、キース...
Nā, Kiisu...
"Say, Keith..."

Chopsticks: キース
Kiisu
"Keith"

Takahiro: もしかして、 こいつら 楽しんでない か?
(thinking) *Moshika shite, koitsu-ra tanoshindenai ka?*
perhaps/possibly these guys are they not enjoying (?)
"Possibly, aren't they enjoying themselves [at my expense]?"
Could it be they're making fun of me? (PL2)

- he uses the name *Kiisu* here where we would use "you" in English, so *Kiisu no suki na* = "you like [it]"; this clause modifies *datemaki*: "*datemaki* that you like" → "your favorite *datemaki*."
- *datemaki* ("sweet rolled omelet") is a popular item in the traditional *osechi ryōri* ("New Year's food") spread.
- *kuwanayā* is a contraction of *kuwanakereba (ikenai)*, the "must/have to" form of *kuu* (informal masculine word for "eat"). The authors' use of *nayā* (なゃあ) here rather than *nyā* (にゃあ) appears to be their way of indicating a rural accent or dialect.
- *wafuku* (lit., "Japanese dress") refers to traditional kimono garb.
- *ikeru* is literally "can go," from the verb *iku* ("go"), but in casual speech it can have the idiomatic meaning of "is nice/good/not bad" → "looks sharp."
- *tsukiatteru* is a contraction of *tsukiatte iru*, the progressive ("is/are ~ ing") form of *tsukiau* ("associate/keep company with" → "go out with"). *To* marks the person one is associating with.
- it's common in casual speech to ask questions with just *no*, or by simply saying the verb with the intonation of a question.
- *tanoshinde* is the *-te* form of *tanoshimu* ("enjoy/take pleasure in"), so *tanoshindenai ka* = "Are they not enjoying themselves?" —implying "at my expense."

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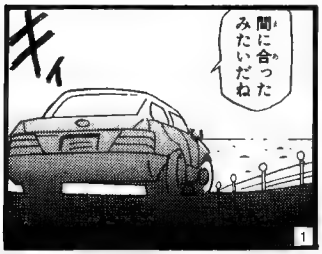


[1]

Man: 間に合った みたいだ ね。
Maniatta mitai da ne.
was in time looks like (colloq.)
"It looks like we made it in time." (PL2)

Sound FX: キィ
Kii
Screech (sound of brakes)

- *maniatta* is the plain/abrupt past form of *maniau* ("be in time [for]").
- *mitai da* implies "that's the way it appears."

[2]

Man: ご来光 だっ。
Goraikō da!
(hon.)-arrival of light is
"It's the sunrise!"
"Here it comes!" (PL2)

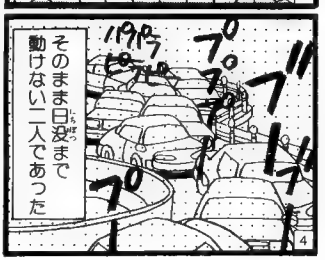
Woman: キャー、 すてき!
Kyā, suteki!
(squeal of delight) wonderful
"Oooo, it's beautiful!" (PL2)

- *goraikō* is written with kanji meaning "honorable coming of light" (the honorific prefix *go-* is always used). The word generally refers to a sunrise viewed from the top of a mountain, but it is also popular to view the first sunrise of the new year from a beach, as they are doing here.

[3]

Voices: オォー すげー キャー わー でた、 でたー
Ō! Sugē! Kyā! Wā! Deta, deta!
(exclam.) awesome (squeal) (exclam.) appeared appeared
"All right! Awesome! Oooo! Wow! There it is, there it is!" (PL2)

- *sugē* is a masculine, slang variation of *sugoi* ("awesome/incredible").
- *deta* is the plain/abrupt past form of *deru* ("come out/go out/appear," or when speaking of the sun, "rise").



[4]

Sound FX: ブーブー プププー パパラピラピー プー
Bū bū Pupupū Papara pira pii Pū
(sound of car horns)

Narration: そのまま 日没 まで 動けない 二人 であった。
Sono mama nichibotsu made ugokenai futari de atta.
in that state sundown until can't move two persons was
"They were two who in that same state could not move until sundown."
And then they were stuck in that spot until sundown.

- *mama* means "as is/unchanged," so *sono mama* = "unchanged from that/in that same state" → "in that same spot."
- *ugokenai* is the negative of *ugokeru*, the potential ("can/be able to") form of *ugoku* ("move"). *Sono mama nichibotsu made ugokenai* is a complete thought/sentence ("in that state, [they] can/could not move until sundown") modifying *futari* ("two people/couple").
- *de atta* is the plain/abrupt past form of *de aru*, a more formal/literary equivalent of *da/desu* ("is/are"). *De aru* is often used in narration to give a bit of a heightened literary feeling.

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1 **Narration:** 1月　1日、あきらと。
Ichigatsu tsuitachi, Akira to.
January 1st (name) with
January 1: With Akira.

- *-gatsu* after a number 1 through 12 designates a month of the year, so *ichigatsu* = "Month 1" → "January," *nigatsu* = "Month 2" → "February," etc. To count a duration of months, the suffix *-kagetsu* (or *-kkagetsu*) is used: *ikkagetsu* = "one month," *nikagetsu* = "two months," etc.
- the counter suffixes for the days of the month are irregular. The 1st is *tsuitachi*; the 2nd through the 10th, the 14th, 20th, and 24th get the counter suffix *-ka* (or *-kka*), in several cases with special readings for the numbers as well (e.g., 2nd = *futsuka*, 8th = *yōka*, 20th = *hatsuka*); the rest get the counter suffix *-nichi*.
- they have come to the shrine for *hatsumōde*, which refers to the first visit one makes to a shrine in the new year, to pray for good health and fortune in the coming months. People usually try to visit within the first three days of January. *Hatsu-* is prefixed to many things at New Year's to give the meaning "the first ～ of the new year," and *mōde* is the noun form of *mōderu* ("visit a shrine").
- *to* marks Akira as the person with whom she does *hatsumōde*.

2 **Narration:** 1月　2日、たけしと。
Ichigatsu futsuka, Takeshi to.
January 2nd (name) with
January 2: With Takeshi.

- Takeshi no doubt thinks this is *hatsumōde* for both of them, but strictly speaking, since *hatsu-* literally means "the first ～," this visit can no longer be *hatsumōde* for her—even if it comes within the first three days of the year.

3 **Narration:** 1月　3日、まさひこと。
Ichigatsu mikka, Masahiko to.
January 3rd (name) with
January 3: With Masahiko.

4 **Narration:** 1月　4日。
Ichigatsu yokka.
January 4th
January 4:

Woman: (praying) 神サマ、誰が
Kamisama, dare ga
god-(hon.) who (subj.)
いちばん いい 男 か 教えて ください。
ichiban ii otoko ka oshiete kudasai.
first/most good man (?) tell me please
"O Kamisama, please tell me who is the best man."
(PL3)

- the traditional Japanese concept of *kami* is of countless "gods/spirits/powers" that exist everywhere in nature, but here she would be praying to—or consulting with—the particular deity to which the shrine is dedicated.
- *ichiban* means "number one/first," but it's also the word used to modify adjectives to give the meaning of "most ～." *Ii* = "good," so *ichiban ii* = "most good" → "best."
- *oshiete* is the *-te* form of *oshieru* ("tell/inform"), and *kudasai* after the *-te* form of a verb makes a polite request.
- *dare ga ichiban ii otoko ka* is a complete embedded question: "who is the best man?"; a question followed by a form of *oshieru* makes an indirect question: "tell [me] who/what/where is ～."

図説現代用語便覧
Zusetsu Gendai Yōgo Benran

A Visual Glossary of Modern Terms

by デラックス・カンパニー
Deluxe Company

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1

Girl: ねえ、 何 お願い した の?
Nē, nani o-negai shita no?
say/hey what (hon.)-request did (explan.)
"Say, what did you ask for?" (PL2)

- *nē* at the beginning of a sentence is like "say/hey/look here."
- *o-negai shita* is the past form of *o-negai suru*, "ask/request [a favor]."
- asking a question using the explanatory *no* is common in colloquial speech.

2

Guy: えっ? いやあ、 今年 こそ みつぐ君 を
E!? Iyā, kotoshi koso mitsugu-kun o
huh? (interj.) this year (emph.) tribute-(fam.) (obj.)
卒業して、 君 の 本命 になりたい なんて...
sotsugyō shite, kimi no honmei ni naritai nante...
graduate-and you 's true love want to become (quote)
"Huh? Well, er, I wished that this year I might finally graduate from being a 'Mr. Tribute' to being your true love." (PL2)

Guy: ハハハ...
Ha ha ha... (nervous/embarrassed laugh)

- *iyā* here is serving as a hesitation/"warm-up" word, something like "well/err/I mean/that is."
- *koso* emphasizes "this year" with the feeling of "finally/at long last."
- *mitsugu* = "give financial support," and *-kun* is a more familiar equivalent of *-san* ("Mr./Ms.") that's used mostly for males, so *mitsugu-kun* is like "Mr. Tribute/tribute man." It's a slang term for the guy(s) a girl counts on to give her presents and pay for things. *Honmei* (or *honmei-kun*) refers to the guy she really likes.
- *sotsugyō shite* is the *-te* form of *sotsugyō suru* ("graduate").
- *kimi* is an informal, mostly masculine word for "you," used to address an equal or subordinate.
- *naritai* is the "want to" form of *naru* ("become"); *ni* marks the desired result, so *honmei ni naritai* = "want to become [your] true love."
- *nante* is a colloquial quotative form that belittles the preceding, typically implying that it is ridiculous or silly. Here it gives the feeling that he's embarrassed.

3

Girl: ちょっとお、10円 で それ は ない んじゃない?
Chottō, jūen de sore wa nai n ja nai?
a little 10 yen with that as for not exist isn't it?
"Just a minute. Don't you think that's rather a lot to ask for ten yen?" (PL2)

Guy: え、 そう か なあ。それじゃあ っと
E, sō ka nā. Sore jā tto
huh? that way (?) (colloq.) in that case (emph.)
"Huh? You think so? In that case . . ." (PL2)

- *chotto* (lit., "a little") can be used by itself to mean "just a minute/hold it."
- *sore wa nai* (lit., "that doesn't exist") is an idiomatic expression for "that's not reasonable/that's going too far/that's asking too much."
- *n ja nai* spoken with the intonation of a question is like "Isn't it the case that ～?"—often implying, "don't you think it's ～?"

4

FX: ハラリ
Harari (effect of ¥1,000 bill fluttering down)

Girl: あっ、 それ、 私 に つかわせて。
A!, sore, watashi ni tsukawasete.
(interj.) that I/me to let use-(request)
"Oh, let *me* use that." (PL2)

Guy: えっ?
E!? **"Huh?"** (PL2)

Girl (praying): グッチ、エルメス、ヴィトン、シャネル。
Gutchi, Erumesu, Viton, Shaneru
(brand names)
Gucci, Hermes, Louis Vuitton, Chanel.

- *tsukawasete* is the *-te* form of *tsukawaseru*, the causative ("make/let") form of *tsukau* ("use"); the *-te* form is serving as an informal request. *Ni* marks the doer of the action that is caused or permitted, so *watashi ni tsukawasete* = "(please) let me use [it]"—meaning "let me apply that to *my* wish/prayer."

OL進化論

OL Shinkaron

by 秋月りす / Akizuki Risu

1 **Mother**: 晩ごはん、 なに に しよう かしら ね?
Bangohan, nani ni shiyō kashira ne?
evening meal what to shall make I wonder (colloq.)
"I wonder what I should make for dinner." (PL2)

Son: ラーメン が いい な、ラーメン!!
Rāmen ga ii na, rāmen.
ramen (subj.) good (colloq.) ramen
"Ramen would be good. Ramen!" (PL2)

- *shiyō* is the volitional ("let's/I shall") form of *suru* ("do"); *ni suru* = "make it" in the sense of deciding among several possibilities, so *nani ni shiyō ka* = "what shall I make it/choose/decide on?" When speaking of preparing a meal, this becomes simply, "what shall I make for ~?"
- *~ ga ii* is used to express a choice or preference (*ii* is the adjective "good/fine").

2 **Mother**: そう ね。 野菜 たくさん いれて。
Sō ne. Yasai takusan irete.
that way (colloq.) vegetables plenty put in-and
"Good idea. I'll put in lots of vegetables." (PL2)

Son & Daughter: よかったー。
Yokatta–.
was good **"What a relief!"** (PL2)

FX: ホ
Ho
Whew! (effect of breathing sigh of relief)

- *sō ne* expresses agreement or acceptance, like "that's true, isn't it/that's a good idea, isn't it" → "Right/OK/maybe so/good idea."
- *irete* is the *-te* form of *ireru* ("put in").
- *yokatta* is the plain/abrupt past form of *ii/yoi* ("good/fine"); the past form is often used idiomatically to mean "I'm glad/I'm relieved."

3 **Son**: あーっ、 うまい! は ーっ
Ā, umai! Hā!
(interj.) good/delicious (sigh of satisfaction)
"Oh, this is great! Aaah." (PL2)

Daughter: お正月 から ずーっと おもち だった もん ねー。
O-shōgatsu kara zūtto o-mochi datta mon nē.
New Year's from all along (hon.)-*mochi* was because (colloq.)
"Because ever since New Year's it's been *mochi* all along."
"Yeah, we've had nothing but *mochi* since New Year's." (PL2)

Father: ん?
N?
"Hunh?" (effect of noticing something unexpected)

- at New Year's, families make or buy large quantities of *mochi* and sometimes "overdose" on it. The honorific prefix *o-* is used quite a bit more by females than males.

4 **Father**: 底 に もち が...
Soko ni mochi ga...
bottom on/at *mochi* (subj.)
"At the bottom, *mochi* ..."
"There's a piece of *mochi* at the bottom." (PL2)

Son: あー、 自分 だけ 入れてないっ。
Ā, jibun dake iretenai!
(interj.) oneself only has not put in
"Hey, for herself only, she didn't put any in."
"Hey, she didn't give herself any!" (PL2)

Mother: 最初 に 食べちゃった の よ。 / ホント よ。
Saisho ni tabechatta no yo. / Honto yo.
beginning at ate up (explan.) (emph.) truth (emph.)
"I ate it first. / Really!" (PL2)

- *jibun* = "oneself," in this case referring to the mother "herself."
- *iretenai* is a contraction of *irete inai*, negative of *irete iru* ("has put in"), from *ireru* ("put in").
- *tabechatta* is a contraction of *tabete shimatta*, the *-te* form of *taberu* ("eat") plus the past form of *shimau* ("end/finish"), which after the *-te* form of another verb can imply the action has already been completed.

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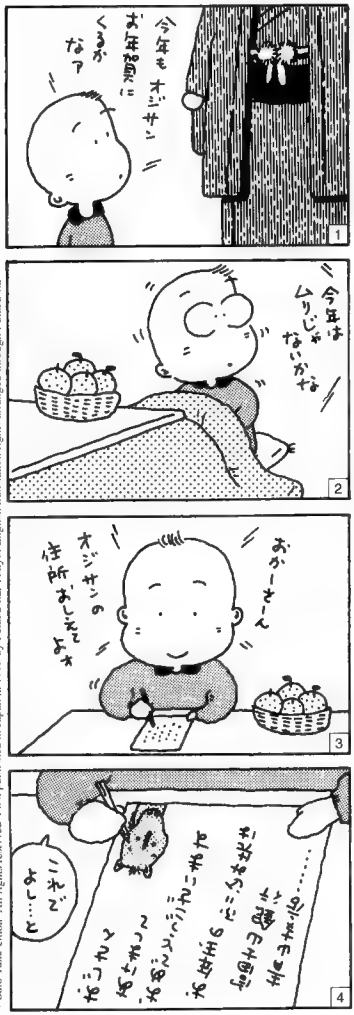
竹右衛門家のひとびと

Take'emon-ke no Hitobito

The Take'emon Clan

by 佐藤竹衛門 / Satō Take'emon


今年もオジサンお年賀にくるかなァ
今年はムリじゃないかな
おかーさーん、オジサンの住所おしえてよォ
これでよし…と
…ってゆーかさ、年賀状ってさ、お金かかるじゃん？

竹右衛門家のひとびと

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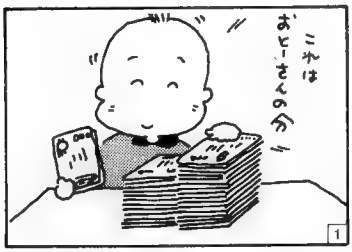


1

Boy: これ は おとーさん の 分。
Kore wa otōsan no bun.
this/these as for father 's portion
"These are Dad's." (PL2)

2

Boy: これ は おかーさん の 分。
Kore wa okāsan no bun.
this/these as for mother 's portion
"These are Mom's." (PL2)

On Cards: ○○○ クリーニング
Maru-maru-maru Kuriiningu
blank-blank cleaning
So-and-So Dry Cleaning

○○○ 美容室 / 午
Maru-maru-maru Biyō-shitsu / Uma
blank-blank beauty parlor horse
So-and-So Beauty Parlor / [Year of the] Horse

大売出し / 初売り / ○○○ スーパー
Ō-uridashi / Hatsu-uri / Maru-maru-maru Sūpā
big selling first sale blank-blank supermarket
Huge Sale / New Year's Sale / So-and-So Supermarket

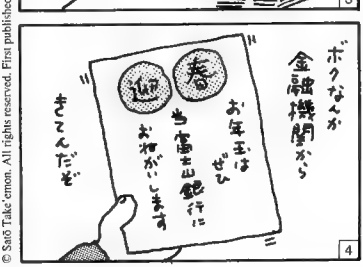
2

- ○, read *maru* (literally, "circle"), is a common way of indicating a blank or a variable when writing Japanese. They most commonly come in twos: ○○ (*maru-maru*).
- *kuriiningu* is from the English "cleaning," but in Japanese it refers specifically to "dry cleaning."
- 午 (*uma*) refers to the "year of the horse" in the twelve-year Asian cycle for designating years with animals (the next year of the horse will be 2002). In most other contexts, *uma* ("horse") is written with the kanji 馬.
- *uri-* is from *uru* ("sell"), *dashi* is from *dasu* ("put out"), and the combination *uridashi* is a noun meaning "putting out for sale" → "(bargain/discount) sale." The prefix *ō-* indicates "large/large-scale."
- the prefix *hatsu-* is attached to many New Year's terms to designate "the first ~ of the new year" → *hatsu-uri* = "first selling/sale of the year."
- *sūpā* by itself is short for *sūpāmāketto*, the katakana rendering of the English "supermarket."

3

Boy: ははっ、 大売り出し の ばっかり じゃん。
Ha ha!, ō-uridashi no bakkari jan.
(laugh) sale of/about only are they not
"Ha ha, they're all for sales." (PL2)

- *ō-uridashi no* here essentially implies *ō-uridashi no nengajō*, "New Year's cards about sales."
- *bakkari* is a colloquial *bakari* ("only").
- *jan* is a colloquial contraction of *ja nai ka* ("is it not?")—in this case a purely rhetorical question.



4

Boy: ボク なんか 金融 機関 から きて んだ ぞ。
Boku nanka kin'yū kikan kara kite n da zo.
I/me as for financial organ from has come (explan.) (emph.)
"I got one from a financial institution!" (PL2)

On Card: 迎春 / お年玉 は ぜひ、
Geishun / Otoshidama wa zehi,
(greeting) N.Y.'s gift as for by all means
当富士山 銀行 に おねがいします。
tō-Fujisan Ginkō ni onegai shimasu.
this/our (name) bank to [we] request/please
Greetings for the New Year / Please bring your *otoshidama* to Fujisan Bank. (PL3-4)

- *nanka* here can be considered a colloquial equivalent of *wa* ("as for").
- *kite n* is a contraction of *kite iru* ("has come," from *kuru*, "come") plus the explanatory *no*.
- *gei-* is "welcome/greet," and *shun* (春) means "spring." Since January–March was spring according to the old lunar calendar, January 1 was the first day of spring. *Geishun* is a New Year's greeting commonly used on *nengajō* as well as on billboards, fliers, in commercials, etc.
- *tō-* is a prefix meaning "this/the said."

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田中くん
Tanaka-kun

1 **On Card:** 今年　は　お世話になりました。
Kotoshi wa o-sewa ni narimashita.
this year as for (hon.)-received help/favor
Thank you for all you did for me this year. (PL4)

来年　も　よろしく　お願い致します。/　賀正
Rainen mo yoroshiku o-negai itashimasu. / Gashō
next year also favorably [I] request (greeting)
Please continue to give me your favorable consideration next year. / New Year's Felicitations (PL4)

- *o-sewa ni narimashita* is a polite past form of *sewa ni naru*, an expression for "receive help/aid/favor."
- *yoroshiku o-negai itashimasu* means roughly, "I humbly request your favorable consideration/treatment."

2 **Tanaka-kun:** あっ！　まちがえた。
A! *Machigaeta.*
(interj.) erred/botched
"Oh no! I did them wrong!" (PL2)

Tanaka-kun: 今年　じゃなくて　昨年　だ。
Kotoshi ja nakute sakunen da.
this year is not-but last year is
"It shouldn't be 'this year' but 'last year.'" (PL2)

来年　じゃなくて、本年　も　だ。
Rainen ja nakute, honnen mo da.
next year is not-but this year too is
"And it shouldn't be 'next year' but 'this year.'" (PL2)

- *machigaeta* is the past form of *machigaeru* ("make a mistake").
- *ja nakute* is the *-te* form of *ja nai* ("is not"). X *ja nakute* Y makes an expression meaning "not X but Y."
- *nengajō* ("New Year's cards") properly marked as such are held at the post office to be delivered on January 1, so the wording is always supposed to reflect the perspective of the new year regardless of when it is written or sent.
- *honnen* is a more formal/literary word than *kotoshi* for "this year."

3 **Tanaka-kun:** 何か　ヘン　だ　と　思った　んだ。
Nanika hen da to omotta n da.
something strange/wrong is/was (quote) thought (explan.)
"I thought something wasn't quite right." (PL2)

Tanaka-kun: あ〜あ〜　ほとんど　書いちゃった　し、　困った　なー。
Ā ā, hotondo kaichatta shi, komatta nā.
(dismay) almost all have written and be in difficulty (colloq.)
"Arrrghh, I've already written most of them. What a mess!" (PL2)

Tanaka-kun: どう　しよう　かな〜。
Dō shiyō ka nā?
what/how shall do I wonder
"What should I do?" (PL2)

- *hen da* means "is strange/weird," often implying "is wrong/not right." *Nanika (ga) hen da* = "something is strange/wrong/not right."
- *kaichatta* = *kaite shimatta*, the *-te* form of *kaku* ("write") plus the past form of *shimau* ("end/finish"); *shimatta* after the *-te* form of another verb indicates the action has been done and is irreversible, often implying regret.

4 **Tanaka-kun:** 仕方ない。
Shikata nai.
can't be helped
"What else can I do?" (PL2)

今年中に　届く　よーに　出しちゃお。
Kotoshi-jū ni todoku yō ni dashichao.
within this year will arrive so that go ahead and send
"I'll just go ahead and send them so they get there this year." (PL2)

- *shikata* means "way of doing," so *shikata nai* means "there's no way of doing" → "there's nothing one can do/it can't be helped."
- *-jū ni* after a time word means "within [that time frame]."
- *dashichao* is a contraction of *dashite shimaō*, from *dasu* ("put out/send") and the volitional ("let's/I shall") form of *shimau* ("end/finish"). *Shimau* after the *-te* form of a verb can mean "go ahead and do the action."

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田中くん
Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

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1 **Tanaka-kun:** わぁ!
Wā!
(exclam.)
"Yikes!" (PL2)

2 **Tanaka-kun:** おまわりさーん、 大変 です!
Omawari-sān, *taihen* *desu!*
policeman-(hon.) terrible/alarming situation is
"Mr. Policeman, this is alarming!"
"Mr. Policeman, I'm in serious trouble!" (PL2)

- *omawari-san* is a polite word for "policeman." It comes from *mawaru* ("go around"), referring to the constant neighborhood patrolling that Japanese policemen do, so it might literally be translated as "Honorable Mr. Walk-Around." Though it's a polite term, it doesn't feel especially formal; in fact, it has something of a familiar tone.
- *taihen* refers to a "serious/troublesome/alarming situation," and *taihen da/desu!* is used as an exclamation in response to any cause for alarm.

3 **Tanaka-kun:** ボ ボク に こんな 年賀状 が…
Bo- *boku* *ni* *konna* *nengajō* *ga.*
(stammer) I/me to this kind of N.Y.'s card (subj.)
"T-to me [came] a New Year's card like this!"
"I-I got this New Year's card!" (PL2)

- *boku* is an informal "I/me" used by males. *Ni* marks *boku* as the target or destination of an action, so it implies a verb like "came/was sent/was delivered [to me]" → "I got."
- *nenga* = "New Year's greetings," and *-jō* means "letter/epistle," so *nengajō* = "New Year's card."

4 **Policeman:** これ が なにか?
Kore *ga* *nanika?*
this (subj.) something
"This has something [wrong with it]?"
"So what's the problem . . .?" (PL2)

Card: 新年 あけまして おめでとうございます,
Shinnen *akemashite* *omedetō gozaimasu.*
New Year having begun congratulations
Happy New Year. (PL4)

- though written with the pasted-on characters associated with anonymous notes used for blackmailing, bomb threats, etc., the message is nothing but the most common of New Year's greetings, literally meaning "congratulations on the beginning of the new year" → "Happy New Year." In informal situations, the greeting can be shortened variously to *shinnen omedetō*, *akemashite omedetō*, or just *omedetō*, while in more formal situations each of these would retain *gozaimasu* at the end.

letters

(continued from page 8)

Furthermore, the comment "I think that I . . . gave another side to a man who was very complex but very reserved. I think the American people needed that" was not only naive, presupposing, and patronizing, but also brazenly in contempt of all methods of formal interpreting.

An interpreter is not there to provide insight to hidden detail not provided by a speaker. That is the job of a commentator. An interpreter's job is to faithfully *repeat* the speaker's words in another language. In almost Zen-like fashion, an interpreter must lose his own personality and take on that of the speaker, reflecting the original spoken words like a mirror. When the interpreter misses a question or answer, he or she must ask the "interpretee" to repeat the statement. Time constraints are TV's problem, not the interpreter's.

The ethical dilemma found in Brown's shameless statements is huge, more so because he did not acknowledge them. What if Nomo, hearing the question about delivery, had decided that day to change his mind? Brown didn't even give him a chance. How's that for *kowai*?

PHILIP CUMMINGS
Yamanashi-ken, Japan

Surveying the Survey

If there are people who don't like "Obatarian" ("Results of the 1995 *Mangajin* Survey," *Mangajin* No. 50), then they should know better than to subject themselves to it. The Table of Contents tells them what pages they can skip over. (For perspective, my mother finds "Obatarian" hilarious; everyone reacts differently.) This also goes for people who tell *Mangajin* to lose "sentimental" strips like "Ningen Kōsaten" (which I happen to like a lot). Those stories are of a kind that Japanese readers find appealing, as far as I can tell. Denying *Mangajin*'s readers that perspective would be just plain unfair.

SERDAR YEGULALP
New York City

Mangajin's mascot

You often use a graphic of a samurai in the magazine. Where is this from? Is it a famous character, or something that your artist came up with to act as your spokesperson?

PATRICK MATHIEU
Montreal

Our mascot, who appears in various guises in the magazine, is based on a print by the master ukiyoe *artist Sharaku. It is a 1794 portrait of the actor Ichikawa Ebizō, dressed for the role of Takemura Sadanoshin in the kabuki play* Koinyōbō Somewake Tazuna. *Sharaku's work was roundly criticized in his own time, and he was driven from the art world after a career of only ten months; today, he is recognized as one of the greatest portrait artists ever.* ❖

オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

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1 **Narration:** オバタリアン は めんどくさがり である。
Obatarian wa mendokusagari de aru.
obatarian(s) as for lazy person(s) is/are
Obatarians dislike hassles.

Obatarian: やって みせて。
Yatte misete.
do-and show-(request)
"Show me how it works." (PL2)

Demonstrator: ハイ。
Hai.
yes/OK
"OK." (PL3)

Sign: 年賀状 は プリントっこ で
Nengajō wa Purintokko de
N.Y.'s cards as for (brand name) with
Use Print-Boy to Print Your New Year's Cards

- *mendokusagari* is the noun form of *mendokusagaru*, a verb that derives from the adjective *mendokusai* (or *mendōkusai*, "is troublesome/tiresome/a hassle"). *-Garu* is added to certain adjectives that describe feelings to make verbs that mean "show signs of being/feeling ~," so *mendokusagaru* means "show that [you] think it's a hassle/too much trouble" → "shun things that require effort/be lazy." The noun *mendokusagari* refers to a person who acts that way.
- *yatte* is the *-te* form of *yaru* ("do"), and *misete* is the *-te* form of *miseru* ("show"); *miseru* after the *-te* form of a verb means "do/show/demonstrate [the action]." The *-te* form of *miseru* is being used as an abrupt request.
- *nenga* = "New Year's greetings," and *jō* means "letter/epistle," so *nengajō* = "New Year's card."
- *purinto* is the katakana rendering of "print." The suffix *-kko*, often meaning "child of/who is ~," is also used as a diminutive suffix for common nouns. The latter use often finds its way into product names.
- *de* = "with/using," implying "print/make [the cards] using ~."

2 **Demonstrator:** ハガキ のかわりに 同じ大きさ の 紙 で やってみます ね。
Hagaki no kawari ni onaji ōki-sa no kami de yatte mimasu ne
postcard instead of same size of paper with do and see (colloq.)
"Instead of using postcards, I'll show you with paper of the same size." (PL3)

Demonstrator: ホラ、 このように 何枚でも。
Hora, kono yō ni nanmai demo.
here/see like this however many sheets
"See, you can print as many as you want, like this." (PL3 implied)

Sound FX: ペッタン ペッタン
Pettan pettan
(effect of printing one after the other)

Obatarian: あら ...
Ara ...
(interj.)
"Oh my ..."

- *hagaki* refers to the postage-paid postcards you buy at the post office—which is why he'd rather not use them for a demonstration. Picture postcards are called *ehagaki* (絵葉書: *e* = "picture").
- *mimasu* is the PL3 form of *miru* ("see"), which after the *-te* form of another verb often implies "do [the action] and see what results," but here it's more like "do [the action] and show you what results."
- *-mai* is the counter suffix for thin, flat things, such as paper, computer disks, CDs, sheets and blankets, futon, etc. *Nanmai* = "how many [flat things]?" and *nanmai demo* = "however many/as many as you want." He leaves his sentence unfinished, but it's clear he means "You can make/print ~."
- *pettan pettan* represents the effect of something sticky (here the inked printing surface) hitting something flat (the paper) over and over.

3 **Obatarian:** きれい ねー。
Kirei nē.
pretty/beautiful (is-emph.)
"They're beautiful!" (PL2)

Demonstrator: でしょー。どう です、一台。 / ふーっ
Deshō. Dō desu, ichidai? / Fū!
right? what/how is one (count) (blowing breath)
"Aren't they? How about it? Would you like one? / Whew." (PL2)

On Card: 賀正
Gashō
New Year's Felicitations

- *ne* by itself can often substitute for *desu ne* ("is/are" + colloquial emphasis).
- *deshō* here is a short form of *sō deshō* (lit., "it is that way, isn't it?/that's so, isn't it?" → "they are, aren't they?").
- *dō desu (ka)* asks, "how is it?" in the sense of "what do you think of it?"; coming from a salesperson it essentially means, "would you like to buy it/one/some?"
- *-dai* is the counter suffix for a wide variety of machines ranging from cameras, electronic equipment, and automobiles to relatively simple devices like this postcard printer.
- *ga* means "congratulations/felicitations," and *shō* stands for *shōgatsu* (正月, "New Year's"); *gashō* is a greeting used widely on New Year's cards as well as on billboards and in commercials, advertisements, etc.

4 **Obatarian:** これ で いい わ。 / 切手 はって 使う から。
Kore de ii wa. / Kitte hatte tsukau kara.
this/these with is good/fine (fem. colloq.) stamps stick on-and will use because/so
"These'll do fine. I'll just put stamps on them." (PL2)

- *hatte* is the *-te* form of *haru* ("stick/paste on"). *Kitte hatte tsukau* = "paste stamps on [these] and use [them]." Her syntax is inverted; normally the *kara* ("because/so") clause comes first.

HIROMI, a long tall lady.

この女に賭ける

Kono Hito ni Kakero
— Bet on this Woman —

Part 5

作・週良貨　Story • **Shū Ryōka**
画・夢野一子　Art • **Yumeno Kazuko**

Thirty-year-old Harashima Hiromi represents a new type of woman in the Japanese business world: the strong-willed, career-oriented professional. Until recently, women in large Japanese companies were either OLs doing mundane clerical work or low-level managers. For the most part, they were expected to quit after a few years to marry and raise a family rather than pursue career-track promotions.

Katō

Kawahara

Kamiya

In events preceding this episode, Harashima is transferred from the head office of Yotsuba Bank to a failing branch office. Her new position is Commercial Services representative—essentially a door-to-door "salesperson" for the bank.

Harashima's unconventional ways and forthright manner are shocking to her new colleagues. A rivalry soon develops between her and Mr. Katō, the star of the Commercial Services department, who despite his talents has not been able to land the Shinwa Enterprises account after two years of work. Nevertheless, Harashima brashly accepts the challenge, raised during a planning meeting, of landing Shinwa in only three months. Hearing of her cocky attitude, the branch manager shortens the time period to an inconceivable two months.

In her first meeting alone with Mr. Kawahara, head of Shinwa's accounting department, Harashima is told in no uncertain terms that the president, Mr. Kamiya, is fiercely loyal to their current bank and will never make the switch to Yotsuba. Undaunted, Harashima continues the conversation and eventually lets drop an interesting tidbit of information she picked up while exploring the neighborhood during her first month in town: the managing director of the company is the president's illegitimate son. Kawahara is stunned and then angry at her knowledge of this carefully hidden secret. He asks her to leave, making it clear that no meeting will take place with Kamiya unless she brings her president too.

Then, on her way out, Harashima bumps into Kamiya and his son—once again managing to be in the right place at the right time.

Harashima Hiromi

Preview Page

Here are some of the key vocabulary and grammar constructions found in the following story. We suggest previewing this section before you begin, to prepare yourself for words, kanji, and patterns that are new to you. Many of these items do not appear again in the notes.

VOCABULARY

page 48

銀行	*ginkō*	bank
おじゃまする	*ojama suru*	interrupt/intrude on/visit
支店	*shiten*	branch store/office

page 49

同居する	*dōkyo suru*	cohabit/coexist with
不思議	*fushigi*	strange/puzzling/mysterious
経理	*keiri*	administration/accounting
任せる	*makaseru*	leave/entrust to
応接室	*ōsetsu-shitsu*	receiving room
青磁	*seiji*	celadon porcelain
素晴しい	*subarashii*	splendid/superb/wonderful
取引	*torihiki*	business dealings

page 50

あれだけ	*are dake*	that much/many
意図	*ito*	intention/aim/design

page 50 (continued)

次元	*jigen*	dimension/order
人物	*jinbutsu*	personage/person

page 51

拝見する	*haiken suru*	see (PL4-humble)
所有する	*shoyū suru*	own/possess
推測する	*suisoku suru*	guess/infer/estimate/surmise
全体	*zentai*	the whole/entirety

page 52

副社長	*fukushachō*	vice president
興味	*kyōmi*	interest
話	*hanashi*	talk/discussion
仕事	*shigoto*	job/work
担当	*tantō*	task/project/area of responsibility

PATTERNS

～と申します	～ *to mōshimasu*	I am ～
～てくれ	～ *te kure*	do ～ for me
～てしまう	～ *te shimau*	can't help but ～
～させていただく	～ *sasete itadaku*	request permission to do ～
～とは別だ	～ *to wa betsu da*	is separate from ～/has nothing to do with ～
～てみたまえ	～ *te mitamae*	do ～ (and see)/try doing ～

KANA QUICK REFERENCE

When a small circle is added to the upper right corner of the H-syllables, the first letter changes to a P-sound (e.g. は *→* ぱ *= ha → pa).*

When the "voicing mark" (two lines that look like a double-quote mark) is added to the same position on K-, S-, T-, and H-syllables, the following sound changes occur: K → G, S → Z, T → D, and H → B (e.g. こ *→* ご *= ko → go).*

The irregular consonants in shi, chi, *and* tsu *make their voiced equivalents irregular as well:* し *→* じ *= shi → ji,* ち *→* ぢ *= chi → ji, and* つ *→* づ *= tsu → zu.*

Hiragana

あ	A	か	KA	さ	SA	た	TA	な	NA	は	HA	ま	MA	や	YA	ら	RA	わ	WA	ん	N
い	I	き	KI	し	SHI	ち	CHI	に	NI	ひ	HI	み	MI			り	RI				
う	U	く	KU	す	SU	つ	TSU	ぬ	NU	ふ	FU	む	MU	ゆ	YU	る	RU				
え	E	け	KE	せ	SE	て	TE	ね	NE	へ	HE	め	ME			れ	RE				
お	O	こ	KO	そ	SO	と	TO	の	NO	ほ	HO	も	MO	よ	YO	ろ	RO	を	O		

Katakana

ア	A	カ	KA	サ	SA	タ	TA	ナ	NA	ハ	HA	マ	MA	ヤ	YA	ラ	RA	ワ	WA	ン	N
イ	I	キ	KI	シ	SHI	チ	CHI	ニ	NI	ヒ	HI	ミ	MI			リ	RI				
ウ	U	ク	KU	ス	SU	ツ	TSU	ヌ	NU	フ	FU	ム	MU	ユ	YU	ル	RU				
エ	E	ケ	KE	セ	SE	テ	TE	ネ	NE	ヘ	HE	メ	ME			レ	RE				
オ	O	コ	KO	ソ	SO	ト	TO	ノ	NO	ホ	HO	モ	MO	ヨ	YO	ロ	RO	ヲ	O		

Combinations

きゃ	KYA	しゃ	SHA	ちゃ	CHA	にゃ	NYA	ひゃ	HYA	みゃ	MYA	りゃ	RYA
きゅ	KYU	しゅ	SHU	ちゅ	CHU	にゅ	NYU	ひゅ	HYU	みゅ	MYU	りゅ	RYU
きょ	KYO	しょ	SHO	ちょ	CHO	にょ	NYO	ひょ	HYO	みょ	MYO	りょ	RYO

キャ	KYA	シャ	SHA	チャ	CHA	ニャ	NYA	ヒャ	HYA	ミャ	MYA	リャ	RYA
キュ	KYU	シュ	SHU	チュ	CHU	ニュ	NYU	ヒュ	HYU	ミュ	MYU	リュ	RYU
キョ	KYO	ショ	SHO	チョ	CHO	ニョ	NYO	ヒョ	HYO	ミョ	MYO	リョ	RYO

1 Harashima:

神谷社長でいらっしゃいますね。

"You are President Kamiya, aren't you?"
"You must be President Kamiya." (PL4)

いつもおじゃましております。

"I am always intruding."
"I'd like to thank you for the welcome I always receive here." (PL4)

Kamiya:

あなたは?

"And you are . . . ?" (PL3)

- 社長 = "company president."
- でいらっしゃいます is a very polite/honorific equivalent of です ("is/are").
- ね is like a tag question that assumes an affirmative answer: "isn't it so?/right?" → "aren't you?"
- いつも = "always."
- おじゃましております is a PL4 humble form of おじゃまする, a polite phrase that visitors use to speak of their "intrusion," from the word じゃま ("interference/intrusion"). When entering the room or house being visited, the guest says おじゃまします (lit., "I will intrude"), and when leaving she says おじゃましました (lit., "I have intruded"). おじゃましております is a PL4 humble equivalent of おじゃましている, the progressive form, which implies either "I am now intruding," or, as here, "I am always intruding." This is essentially a way of expressing gratitude for the opportunity to visit, and in this case, since Kamiya has no idea who Harashima is, it also serves to identify herself as someone who regularly calls on the company with business of some kind. The expression has no real equivalent in English, so translations are almost always quite loose.

2 Harashima:

よつば銀行台東支店の原島浩美と申します。

"I'm Harashima Hiromi, from the Taitō Branch of Yotsuba Bank." (PL4)

- 銀行 = "bank."
- 台東区 is the name of the ward in Tokyo where Ueno and Asakusa are located. 支店 means "branch store/office," so 台東支店 = "the Taitō Branch."
- の makes よつば銀行台東支店 into a modifier for 原島浩美; here it's like "of" or "from."
- と is quotative, and 申します is a PL4 humble equivalent of いう ("say/call"). ~と申します is a standard pattern for introducing oneself.

1 Kamiya:

銀行取引のことは経理部長に任せている。

"Things having to do with bank dealings I have entrusted to the Accounting Department Head."

"The head of the Accounting Department is in charge of our dealings with banks." (PL2)

彼に言ってくれ。

"Please speak with him." (PL2)

- 取引 refers to "business dealings," so 銀行取引 = "dealings with banks."
- のこと is literally "things of/about" → "things having to do with/matters connected with." は makes this the topic of the sentence.
- 経理 refers to "management/administration," especially accounting and payroll processing. 部 denotes a "department," and 長 means "chief/head/leader," so 経理部長 = "accounting department head."
- 任せている ("have entrusted") is from 任せる ("leave/entrust to").
- 言って is the *-te* form of 言う ("say/speak"), and くれ after the *-te* form of a verb makes an abrupt request or relatively gentle command.

2 Harashima:

社長、応接室の青磁、とても素晴らしいと思いました。

"Sir, I thought the celadon in your receiving room quite wonderful."

"I was very impressed by the celadon piece in your receiving room, sir." (PL3)

- 応接室 refers to a room where clients are received for business consultations. 室 is a suffix meaning "room."
- 青磁 refers to "celadon porcelain"—a style of porcelain with a pale green glaze that originated in China well before the Common Era and subsequently came to be imitated in Korea and Japan.
- とても = "very/quite."
- 素晴らしい = "splendid/superb/wonderful."
- と is quotative, and 思いました is the plain/abrupt past form of 思う ("think").

3 Harashima:

でも、赤富士と同居しているのが不思議でした。

"But I was surprised to see it placed next to the Red Fuji." (PL3)

- でも = "but."
- 赤富士 refers to the way Mount Fuji often glows red in the early dawn from late summer into autumn. The most famous depiction of this is a woodblock print in the "Thirty-Six Views of Mount Fuji" series by Hokusai (1760–1849). The 赤富士 on the wall of this company's receiving room (see *Mangajin* No. 50, p. 60) appears to be a copy of that print.
- 同居している is the progressive form of 同居する ("cohabit/coexist with" ▸ "be placed next to").
- の makes the preceding complete thought/sentence (赤富士と同居している, "[it] is cohabiting with the Red Fuji") act as a single noun, and が marks that noun as the subject of the sentence.
- 不思議でした is the PL3 past form of 不思議だ, which often means "is strange/puzzling/mysterious." but in this context that would obviously be quite rude. The expression can also mean "is wondrous/marvelous," or it can be a more neutral expression of surprise; here it is best viewed as the latter.

1 **Kamiya:**

なぜだ?

"Why is that?" (PL2)

- asking a question with だ is masculine. It can sound very rough, depending on the tone of voice, but here it merely reflects the difference in their status. As a company president, he is free to use abrupt forms with anyone below that rank.

2 **Harashima:**

あれだけ次元の違うものが並んでいると、

"When things of such a different nature are located side by side . . ."

青磁を置いた人物の意図を考えてしまいます。

"I can't help thinking about the intent of the person who placed the celadon there."

"When artworks of such different natures are juxtaposed, it makes me wonder what the person who placed the celadon there had in mind." (PL3)

- あれだけ looks like "only that," but its idiomatic meaning is "that much/many"—often, as here, implying that the amount/number is quite large.
- 次元 = "dimension/order," and の here is substituting for the subject marker が, so あれだけ次元の違う is a complete thought/sentence ("the dimensions are that much different") modifying もの ("things") → "things of such a different nature." The subject of a modifying clause is often marked by の instead of が.
- 並んでいる ("are lined up/located side-by-side") is from 並ぶ ("line up/be side-by-side"). と after a non-past verb can make a conditional "if/when" meaning.
- 置いた is the plain/abrupt past form of 置く ("set/place"), and 青磁を置いた is a complete thought/sentence ("[he] placed the celadon [there]") modifying 人物 ("personage/person").
- 意図 = "intention/aim/design"; の between two nouns makes the first into a modifier for the second, so 人物の意図 = "intention/aim of the person" or "person's intent/aim."
- 考えて is the *-te* form of 考える ("think about"), and しまいます is the PL3 form of しまう ("end/finish/put away"), which after the *-te* form of another verb can imply the action is involuntary or occurs spontaneously.

1 **Kamiya:**
出入りの人間からそんなことを聞いたのは初めてだな。
"This is the first time I've heard anything like that from a visitor." (PL4)

- 出入り is a noun for "going in and out" and is used to refer to frequent or regular visits. 人間 means "person," so 出入りの人間 means "a person who visits regularly," usually implying "for professional or business purposes" → "a contractor/supplier," etc. It is not a respectful expression, so it would not be used for customers or clients.
- そんな = "that kind of," and こと = "thing," in this case meaning "statement/remark."
- 聞いた is the plain/abrupt past form of 聞く, "hear"; から marks the person from whom the remark is heard.
- の makes the complete thought/sentence 出入りの人間からそんなことを聞いた ("[I] heard that kind of thing from a visitor") act as a single noun, and は marks that noun as the topic.
- 初めて = "the first time."

2 **Harashima:**
社長のコレクションを一度拝見させていただけないでしょうか。
"Couldn't I perhaps be allowed to see your collection once?"
"I wonder if I might be able to see your collection sometime?" (PL4)

- コレクション is a katakana rendering of the English "collection."
- 度 is the counter suffix for "times/occasions/repetitions," so 一度 = "one time/once."
- 拝見させて is the causative ("make/let") *-te* form of the PL4 humble verb 拝見する ("see"). いただけないでしょうか after the *-te* form of a verb makes a very polite request—literally, "couldn't I perhaps receive the favor of [being permitted to do the action]?"

3 **Kamiya:**
私のコレクション？
"My collection?" (PL2)

Harashima:
あれほどの青磁を一品だけ所有されてるとは思えません
"I can't imagine that you own only one piece of such fine celadon." (PL4)

- あれ ("that") + ほど ("extent/degree/level") + の ("of") = "of that level," implying "of such fine quality."
- 一品 = "a single item/piece," and だけ = "only."
- 所有されてる is a contraction of 所有されている, a PL4 honorific equivalent of 所有している ("own/possess") from 所有する ("own/possess").
- 思えません is the PL3 equivalent of 思えない ("can't think/imagine"), from 思う ("think").

4 **Kamiya:**
君はあの青磁を見ただけで私のコレクション全体を推測できるというのか？
"Are you saying that you can surmise the nature of my entire collection just from seeing that one piece?" (PL2)

- 君 is an informal word for "you" generally used only by males when addressing equals or subordinates.
- 見た is the plain/abrupt past form of 見る ("see/look at"). だけで after a verb means "by [doing that action] alone."
- 全体 = "the whole/entirety."
- 推測 is a noun for "conjecture/guess," and 推測する is its verb form: "guess/infer/estimate/surmise." For する verbs, changing する to できる makes the potential ("can/be able to") form.
- と is quotative, いう = "say," and のか asks for an explanation, so というのか is literally "is it (the case/situation) that you say ～?" → "are you saying/claiming that ～?"

1 **Kamiya:**
コレクションは副社長の担当だ。
"As for my collection, it is the vice president's province."
"The vice president is in charge of my collection." (PL3)

Kamiya:
興味があるなら会ってみたまえ。
"If you're interested in seeing it, meet with him." (PL4)

Kamiya:
それと仕事の話とは別だがな。
"Though that and talk about work are separate."
"Of course, that has nothing to do with any business discussions." (PL2)

- 副 is a prefix for titles, meaning "vice/deputy/assistant ～."
- 担当 refers to the job/project/department, etc., that a person has charge of. 副社長の担当 = "the vice president's area of responsibility/province."
- 興味 = "interest," and 興味がある = "have an interest [in something]."
- なら makes a conditional "if/if it is the case that."
- 会って is the *-te* form of 会う ("meet [with]"), and みたまえ is a command form of みる ("see"), which after the *-te* form of another verb implies trying the action or doing it and seeing what happens. たまえ after the stem of a verb makes a strong, authoritarian command.
- それ = "that."
- 仕事 = "work," and 話 = "talk/discussion."
- 別だ = "is/are separate"; ～と～と marks the two items that are separate, and は marks the entire phrase as the topic of the sentence. Compare this pattern with the expression 話は別だ ("the story is different" → "that'd be a different story"), which appeared in the last episode of this manga.
- ～だが = "although it is ～," and な adds colloquial emphasis. A ～だが clause usually states background for what follows, but here he is adding background for what he just said, so it's a kind of inverted syntax.

To be continued . . .

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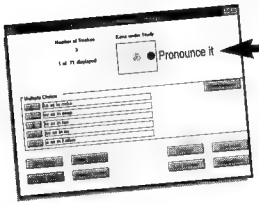

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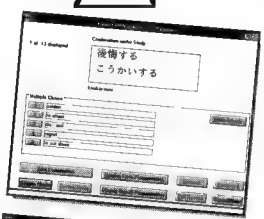

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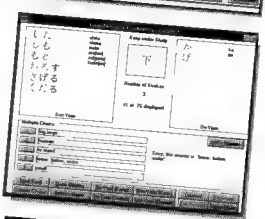

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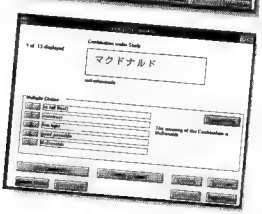

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Calvin and Hobbes by Watterson
WHY DO I HAVE TO WEAR THESE DORKY CLOTHES AND GET MY HAIR COMBED?!
YOUR DAD'S GOING TO TAKE YOUR PICTURE. HOLD STILL.
I DON'T WANT TO GET MY PICTURE TAKEN!
IT WILL JUST TAKE A FEW MINUTES. WE'RE GOING TO PUT THE PICTURE OF YOU IN OUR CHRISTMAS CARDS SO EVERYONE CAN SEE WHAT YOU LOOK LIKE NOW.
WHAT A DUMB IDEA. WHY ARE WE DOING THAT?
SO WE WON'T HAVE RELATIVES DROPPING BY TO VISIT.
DEAR...
1
2
3
4

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1 **Calvin:** "Why do I have to wear these dorky clothes and get my hair combed?!"
どうしてこんな マヌケた 服 着て、髪 とかさなきゃならない の さ?!
Dōshite konna manuketa fuku kite, kami tokasanakya naranai no sa?!
why this kind of stupid/silly clothes wear-and hair must brush/comb (explan.) (colloq.)

- dorky は俗語で「間抜けた／ばかげた」などの意味。
- get + 名詞 + 過去分詞 で「～を～させる／してもらう」だが、単に行為（髪をとかす）の主体が自分でないことを示すのにも用いる。散髪も日本語では「髪を切る」だが、英語では get my hair cut と表現する。なお、get my hair combed は wear と同様に have to に続く。

2 **Mother:** "Your dad's going to take your picture. Hold still."
パパ が 写真 を 撮る の よ。じっとして。
Papa ga shashin o toru no yo. Jitto shite.
father (subj.) photo (obj.) take (explan.) (emph.) don't move

Calvin: "I don't *want* to get my picture taken!"
写真 なんか 撮ってほしくない よ。
Shashin nanka totte hoshikunai yo.
photo such a thing don't want taken (emph.)

- get my picture taken 前のコマの get my hair combed と同じパターンで「写真を撮ってもらう／撮らせる」。

3 **Mother:** "It will just take a few minutes. We're going to put the picture of you in our Christmas cards so everyone can see what you look like now."
ほんの 2－3分 で 終わる から ね。カルヴィン が 今 どんな 様子 か、
Hon no ni san-pun de owaru kara ne. Karuvin ga ima donna yōsu ka,
(emph.) two/three minutes within end/finish because (colloq.) (name) (subj.) now what kind situation/appearance (?)

みんな が わかるように、クリスマス カードに 写真 を 入れる の よ。
minna ga wakaru yō ni, Kurisumasu kādo ni shashin o ireru no yo.
everyone (subj.) so [they] understand Christmas card on picture (obj.) insert (explan.) (emph.)

- so の後に続く that が省略されたもので、「～するように／するために」の意味。What you look like now は see の目的語となる名詞節。

4 **Calvin:** "What a dumb idea. Why are we doing *that*?"
バカげたアイデア だ なあ。どうしてそんな こと する の?
Bakageta aidea da nā. Dōshite sonna koto suru no?
foolish idea is (colloq.) why that kind of thing do (explan.)

Father: "So we won't have relatives dropping by to visit."
親戚 が 突然 訪ねて来たり しないように さ...
Shinseki ga totsuzen tazunete kitari shinai yō ni sa...
relatives (subj.) suddenly come visit-and -such so [they] don't do (colloq.)

Mother: "Dear ..."
あなた...
Anata...
you

- dumb 「バカな／マヌケな」の意味で会話で用いられる。What a dumb idea は感嘆文。
- drop by 「立ち寄る」。dropping 以下は relative を修飾する。
- Dear 夫婦間で使われる最も一般的な呼びかけの言葉。ほかにsweetheart, honey など。

Calvin and Hobbes by Watterson

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1 **Father:** "Ready? OK, give me a nice smile."
いい か? さあ、にっこり笑って。
Ii ka? Sā, nikkori waratte.
is good (?) (interj.) smile sweetly/cheerfully

- Ready? = Are you ready?「用意はいいか」。
- give (one) a smile「(人に) ほほえみかける」。ここでは命令形なので「笑って」。

2 **Father:** "That's good. One . . . Two . . ."
ようし、いい ぞ。 いち... に の...
Yōshi, ii zo. Ichi... Ni no...
OK good (colloq.) one two-and

- That's = that is.

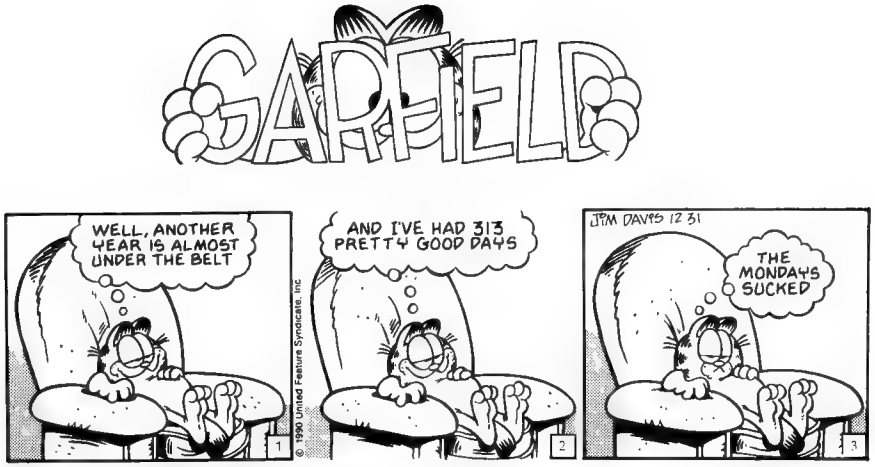
3 **Father:** "...Three!"
さん!
San!
three

Sound FX: Click
パチリ
Pachiri
(sound of shutter clicking)

- Click は、ここではカメラのシャッターの音。このほか、「カチリ／カチッ／パチン」など、一般に小さな金属音を示すのに用いられる。

4 **Calvin:** "My hair's getting messed up, Dad!"
パパ! 髪 が グチャグチャ になっちゃう よ!
Papa! Kami ga guchagucha ni natchau yo!
father hair (subj.) jumbled/messy become-(regret) (emph.)

- hair's = hair is.
- mess up「メチャメチャにする／グチャグチャにする」。Get は受身を表わし、got messed up なら、「グチャグチャになった」。ここでは進行形なので「グチャグチャになりつつある」ことを示す。



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1 **Garfield:** "Well, another year is almost under the belt."
フム、また　一年　が 過ぎ去ろうとしてる。
Fumu, mata ichinen ga sugisarō to shiteru.
(interj.) again one year (subj.) is about to pass by

- Well 言葉を切り出すときや会話で間を置くときによく用いる間投詞。「ふむ／さて」など。
- under the (or one's) belt「胃袋に収めて」→「すでに体験して」。

2 **Garfield:** "And I've had 313 pretty good days."
この 一年　のうち、　313日　　間　は けっこう 楽しんだ。
Kono ichinen no uchi, sanbyaku jūsan-nichi kan wa kekkō tanoshinda.
this one year within/during 313 days duration as for considerably enjoyed

- I've (= I have) had ～ good days.「良い日／楽しい日を過ごした」。
- pretty「かなり／相当」の意味で、会話で用いる。この意味では限定用法のみ。

3 **Garfield:** "The Mondays sucked."
でも、月曜日　は　最悪だった　な。
Demo, getsuyōbi wa saiaku datta na.
but Mondays as for were terrible/the worst (colloq.)

- suck 俗語で「最悪だ／最低だ」などの意味に用いる。

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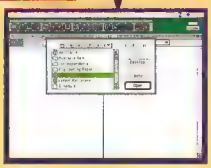

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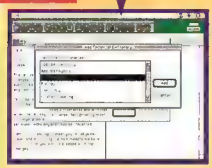

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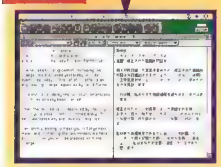

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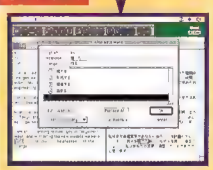

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Windows 95 & Japanese Applications

Will your Japanese applications run under the new operating system?

by Douglas Horn

It's hard to open a magazine or turn on a television these days without seeing an advertisement for Microsoft's newest operating system, Windows 95. The ads promise users improved memory management, long filenames, and a host of other improvements. But they don't mention that users who have spent time and money adding Japanese processing capabilities to their computers are likely to find those features inoperative the minute they run Windows 95 for the first time.

Some Applications Won't Run

There are two primary ways to use Japanese with older versions of Microsoft Windows. The first is to install the Japanese version of Windows, Windows 3.1J; the second is to use an application which provides Japanese processing functions on the standard version of Windows. The latter, self-contained solution is popular outside of Japan because it allows computer users to add most of the functions of a complete operating environment for only the cost and disk space of a single application.

The most popular of these applications are Win/V (Fast River Systems, Y.K.) and TwinBridge (TwinBridge Software Corporation). These and similar systems add Japanese fonts, text entry, and other functions, upgrading Windows 3.1 to various levels of Japanese proficiency. The catch is that the current versions of Win/V and TwinBridge do not run on Windows 95.

Windows 95 handles character display differently from Windows 3.1, causing the current version of TwinBridge to run into code page faults. Fortunately for TwinBridge users, the manufacturer is planning to release an updated version by the end of this year. The pricing and upgrade policy for the new product, to be called TwinBridge Japanese Partner, have yet to be announced.

Win/V suffers from deeper problems. The Japanese operating environment adds several components to Windows 3.1 to make the standard version of Windows almost identical to the Japanese version. This strategy allows Win/V to run native Japanese Windows applications with few conflicts. Unfortunately, the significant differences between version 3.1 and Windows 95 leave Win/V users high and dry when it comes to Windows 95 compatibility.

Gregory C. Smith, President of Fast River Systems, attributes the difficulties encountered with these Japanese solutions to Microsoft's extremely strict ideas about language support, especially for Asian (double-byte) languages. Smith contends that Microsoft makes it difficult if not impossible for companies to create solutions for PC platforms. "Their view is that if you need to use Japanese you should purchase the Japanese version of the operating system," he says, adding that availability of and customer support for these versions are dismal outside of Japan. "This compares very poorly with the Macintosh world, where a simple double-byte extension to the English system is easily obtainable and supported directly from Apple." Fast River Systems currently has no plans to create a Windows 95 version of Win/V.

A third option for Japanese compatibility is KanjiWord 3.0 from Pacific Software Publishing, Inc. While not strictly speaking a Japanese operating environment, KanjiWord allows its Japanese word-processing functions and documents to be exported to other Windows applications with the use of the Windows OLE 2.0 (object linking and embedding) standard. In this way, KanjiWord offers many of the functions of a Japanese operating environment.

"[Microsoft's] view is that if you need to use Japanese you should purchase the Japanese version of the operating system."

But KanjiWord suffers from problems similar to those of Win/V and TwinBridge. The program will operate normally on a Windows 95 computer until the user attempts to change fonts, at which point the system locks up or causes an error. Pacific Software Publishing reports that the program's front-end processor, the utility that allows Japanese text entry from a standard keyboard, is to blame. PSP has solved the problem and is offering replacement disks free to those who purchased the program after July 1, 1995, and for $29 to those who bought KanjiWord before that date.

Some Applications Run Well

Windows 95 does not confound all Japanese applications; in fact, some run even better on the new operating system. A fourth Japanese operating environment solution, Japanese Power Tools from TransLanguage, Inc., takes advantage of several of Windows 95's new features to allow users to cre-

ate Japanese menus in their English-language applications, use 32-bit processing of Japanese functions, and perform other functions never possible under Windows 3.1.

Two English-to-Japanese machine translation programs, EZ JapaneseWriter (EJ Bilingual, Inc.) and Tsunami MT (Neocor Technologies), each run in Windows 95 without any problems. Like TransLanguage, Neocor will soon release an updated version that will take advantage of Windows 95 features such as 32-bit processing, which is much faster than the 16-bit processing employed by Windows 3.1.

Other applications, such as Japanese language-learning programs, also seem to run well under Windows 95. BayWare's PowerJapanese and KanjiMoments run without incident, as do Pacific Software Publishing's Kantaro and Kanakun. DynEd's Dynamic Japanese runs on the version of DOS included with Windows 95, but only if Windows is not running (Dynamic Japanese won't run in a DOS box). Users may also need to hand install a DOS mouse driver, since Dynamic Japanese will not run without one and the Windows 95 mouse driver only functions while Windows is running.

Windows 95J

Of course, Japanese operating environment add-ons like TwinBridge and Win/V are not the only possible ways of creating a Japanese operating system. Another popular option is Microsoft Windows 3.1J, a native Japanese operating environment that supports numerous Japanese applications. Windows 3.1J is the "official" Microsoft Japanese operating environment, the same version that is currently sold in Japan. However, it is not necessarily the best choice for a multilingual operating environment, as it displays all of its menus, help files, and messages in Japanese only. Users who currently have Windows 3.1J should be aware that installing Windows 95 will overwrite their existing setup unless they take some precautions at installation time. In the past many users have successfully worked around these limitations by creating a multiple boot configuration (below), allowing them to start up either the standard version of Windows 3.1 or Windows 3.1J. This will also work with Windows 95.

Microsoft has not yet released Windows 95J. According to Akemi Sagawa, Microsoft's product manager in charge of Far East versions of Windows 95, Windows 95J is slated for release in Japan in late November. Microsoft will not be selling the product outside of Japan. AsiaSoft, an American reseller of Japanese software, plans to begin selling the new Japanese operating system shortly after its release. While various software resellers supply Japanese software in North America, users are encouraged to discuss their technical support options with resellers before purchasing foreign software, as resellers offer varying levels of customer support. This is especially true with Japanese versions of Windows; as in the past, Microsoft has offered no direct support to users who purchase Japanese software outside Japan.

Making it all work together

Many users of Japanese computing may choose to ignore Windows 95 altogether, or at least wait until these conflicts are resolved, but others may have little choice in the matter.

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Fortunately, those who need features of Windows 95 can still use their unsupported applications by creating a multiple boot configuration when they install the new operating system. This special configuration will install Windows 95 while keeping the user's existing version of Windows (either 3.1 or 3.1J). When starting the computer, the user can instruct the operating system to boot, or load, either Windows 3.1 or Windows 95. This solution requires all the hard disk space of two versions of Windows, but it is the only way for many users to continue to use Japanese applications not supported by the new version of Windows.

To create a multiple booting system, users should start by running the Windows 95 setup utility as if performing a normal installation. When the program asks whether to install Windows 95 into the existing directory or a new one, select a new directory. For example, if Windows 3.1 is installed to the directory C:\WINDOWS (the default), selecting C:\WIN95 will protect the existing version. The Windows 95 setup utility will warn users that existing applications will have to be reinstalled. Users should ignore this warning and proceed with the installation.

Once Windows 95 is installed, users must make sure that the BootMulti parameter of the MSDOS.SYS file is set to the proper parameter to permit multiple boot configurations. The following steps allow users to set this parameter.

First, exit Windows 95 using the Shut Down command, selecting the "Restart the computer in MS-DOS mode" option. Once at the DOS prompt, move to the root directory (C:\) by repeating the command "cd" (change directory) as many times as necessary.

In the root directory is a file called MSDOS.SYS, which tells the system how to load itself, among other things. This file is a hidden, read-only system file and will not show up when you use the "dir" (directory) command. It is visible, however, when you use the "attrib" (attribute) command. Typing "attrib msdos.sys" returns the following line: A SHR MSDOS.SYS. The SHR indicates that the file is system, hidden, and read-only, meaning that it cannot be edited in its current state. To edit MSDOS.SYS, type the command "attrib msdos.sys -s -h -r," which turns off each of these file attributes. The command "edit msdos.sys" will call the DOS text editor

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program with MSDOS.SYS. The beginning of the file should look like the box at right.

If the line BootMulti=1 does not exist or is set to anything other than one, add or edit the line so that it has this setting. Do not edit any other part of the file. At this point, save the file and close the text editor. Finally, the attributes of the MSDOS.SYS file should be returned to their previous settings. This can be done with the command "attrib msdos.sys +s +h +r".

```
[Paths]
WinDir=C:\WIN95
RootBootDir=C:\WIN9
HostWinBootDrv=C

[Options]
BootMulti=1
BootGUI=1
Network=1
```

Once a user has set up a multiple boot configuration in this way, he or she can instruct the computer to load the old version of Windows by pressing the F4 key when the message "Starting Windows 95" is displayed at system startup.

Tough decisions

Computer users who rely on Japanese processing support may have some tough decisions to make about upgrading to Windows 95. Despite the advertising fanfare, Windows 95 is receiving a lukewarm reception from many users and businesses. In this writer's opinion, the advantages of the new system are not worth jeopardizing a Japanese configuration that works well, especially for users of products like Win/V which will not offer upgrades in the foreseeable future. ❖

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Microsoft	206-882-8080
Pacific Software Publishing	800-232-3989; 206-562-1224
TwinBridge	800-894-6144; 213-263-3926

Douglas Horn *is a freelance writer living in Seattle, WA. His first book, a novel for young adults titled* Moves, *has just been published by Royal Fireworks Press. Readers with World Wide Web access can read back issues of Computer Corner at Douglas Horn's Web site (http://www.halcyon.com/horn/default.htm).*

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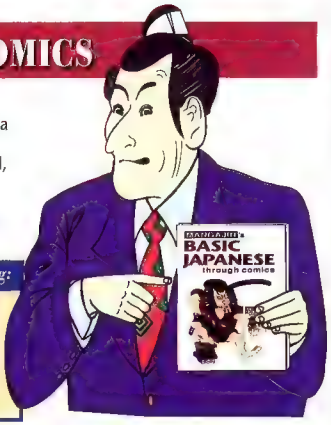

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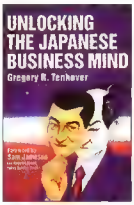

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イッセー尾形

Issey Ogata

Japan's Stand-Alone Comic

by Hart Larrabee

Looking for a place to have lunch on a trip to Tokyo last spring, I was surprised to stumble upon a restaurant called La Bohème. Not that the name itself is particularly arresting, but a restaurant called La Bohème is mentioned in one of the plays I was then translating for acclaimed comic monologist Issey Ogata. I was soon convinced that I had found the very spot that had inspired the sketch.

In the play, called "The Matrimonial Agency," a delicate, middle-aged member of the NHK Philharmonic seeks professional help in finding a wife. His beloved mother having recently passed away, he seeks a woman to take her place. When asked by the interviewer to describe a married couple, he reveals an idealist's fantasy in which his wife urges him to sleep late on holiday mornings, shares hot tea and cakes with him on winter afternoons, and turns the pages of his score as he practices his contrabass in the evenings. Dreamily, he declares that if his wife wanted to go out to eat they would go to "some small, quiet restaurant nearby, one with an easy-going proprietor." He adds, "There really is a place like that. Called 'La Bohème.'"

The restaurant I had found was indeed small and quiet (no sign of the owner), but there was something deeper about the place that tied it to Ogata's play in my mind. The menu was mostly pasta dishes with a Japanese twist, like spaghetti with short-necked clams, *nori*, and *nattō*, and there were small, glowing charcoal *hibachi* scattered among the candlelit tables to ward off the March chill creeping in through the open front of the restaurant. It had exactly the sort of romantic atmosphere that would make a regular out of a proud but lonely mama's boy with artistic affectations.

Ogata, it turns out, had never heard of the place, much less been there. In fact, he received the news of my noontime epiphany with about as much interest as if I had informed him that dogs have fleas. But then, he's used to hearing about the uncanny confluence of his imagination and the real experiences of his audience. Long before relationship marketing became a trendy catch phrase, Ogata's management was taking post-performance surveys of audience reactions to his shows. Whether in Japan or overseas, one of the most common reactions to the literally hundreds of characters in his running "Catalog of City Life" series is "I have a friend just like that. . . ."

Much of the humor, and the realism, of Ogata's characters comes from the fact that people are rarely so funny as when deceiving themselves. The hapless aesthete above denies his attachment to his late mother even as his unrealistically high ideals for a prospective mate betray her lasting influence. Indeed, it is largely due to his unusual relationship with his mother that he became this fastidious and easily flustered daydreamer in turtleneck and tweed blazer whose affected ways seem so familiar and so funny. Personality is the by-product of adaptive response. Each of Ogata's characters, whether it's the has-been *enka* singer playing a nearly empty club or the street-corner preacher confessing his jealousy and lust to the world, is an ordinary misfit coping as best he can with the paradoxical isolation and predictable confusion of life in the big city.

The salaryman, that familiar icon of Japanese business acumen and after-five excess, appears frequently on Ogata's stage. Simultaneously heroic and pathetic in their struggles for family, self, and company, Ogata's salarymen are masters of their own mediocrity, getting by where the stirring ideals of loyal sacrifice and dedicated hard work meet the cold hard facts of resigned servitude and deadwood slacking.

There are salarymen whose family vacations are invaded

• acclaimed = 賞賛を浴びている *shōsan o abite iru* • matrimonial agency = 結婚相談所 *kekkon sōdansho* • epiphany = 悟り *satori* • uncanny = 不思議な／不気味なくらいの *fushigi na/bukimi na kurai no* • confluence = 合流／合致 *gōryū/gatchi* • aesthete = 芸術愛好家 *geijutsu aikōka* • fastidious = 好みの難しい／気難しい *konomi no muzukashii/kimuzukashii* • icon = 象徴／像 *shōchō/zō* • servitude = 隷属 *reizoku*

by thoughts of work, salarymen hopelessly trapped on crowded subways, and salarymen who do their best to joke their way through the insipid whiskey and Alka-Seltzer haze of late-night entertaining. Yamanaka, a fast-talking salesman who appears in a number of sketches, stumbles into an existential black hole while waiting in a lonely parking lot for a client. Forgetting the name of the restaurant where they are to eat, he tries to call the office for instructions but cannot recall the number. Checking the business cards in his pocket, he cannot decide which one is his. At a loss, he begins to head home but stops, unsure of where to go. His deepest low comes, however, when his memory returns and he remembers exactly where and who he is.

There is ample room here for a social-critical reading of Ogata's work, but he denies such intentions. Rather than rail against a warped society, Ogata portrays its human product with wry sympathy and lets the audience find its own interpretations. In many of his sketches, overt plot conflicts are replaced by a largely implicit background tension between the character and his or her environment.

One of Ogata's female characters may illustrate this last point best. In "The Housewife's Date," introduced to an enthusiastic American audience at the Portland International Performance Festival in July 1995, a middle-aged woman playfully needles her husband at a bar on their night out away from the kids. Her coy but somehow desperate teasing about how "the girls at the office" won't like a man who wipes his neck with his *oshibori* gives way to an almost vulgar cry of surprise when she discovers a broken nail. Soon she is eagerly spying on a couple her husband thinks is having an affair. Her every word and action is perfectly ordinary and painfully recognizable—making the audience's laughter in large measure self-directed.

A prolific writer and illustrator as well as a brilliant actor, Ogata is an independent, iconoclastic figure in the Japanese entertainment world. His short stories and essays have been serialized in a number of magazines and newspapers (one of his essays appears on the facing page), and he now illustrates all of his own work. There is no doubt, however, that the stage is his passion. Over the 15-plus years of his professional career, he has collaborated with long-time friend and director Morita Yūzō to develop a distinctive style of monologue, a form familiar to Western theatergoers but one in which Ogata works alone in Japan.

Ogata in "Subway"

Each of the six or seven characters he performs in an evening's program interacts with unseen others on a stage empty but for the simplest of props: a chair, a cushion, a step-ladder. And yet, between Ogata's phenomenal mimetic prowess and the audience's inspired imagination, the characters' invisible surroundings emerge, more real than any elaborate combination of sets and properties. When he squirms through an overcrowded subway car to open a window, the crush is palpable and the heat intense.

Nothing is left to the imagination between sketches, however, as Ogata moves to a standing mirror at the side of the stage to change costume in full view of the audience. Originally an accommodation to the small theaters without dressing rooms in which he first performed, these on-stage metamorphoses have become an integral part of the show. Occurring right before one's eyes, Ogata's character transformations seem almost magical.

Recently Ogata has been taking his unorthodox show beyond Japan's borders and entertaining audiences all over the world. The inspiration for the first such venture overseas came to American producer/director Jonah Salz a few years ago during a sleepless night of channel surfing. Salz, who combines Western theater and traditional Japanese performance through his Nōhō Theater Group in Kyoto, was stunned by a late-night rebroadcast of Ogata's live show and immediately contacted the actor's management to suggest a show in America. After successful performances with simultaneous English translation before mixed Japanese and foreign audiences in Kyoto, the team visited the Japan Society in New York City, whose director of performing arts, Paula Lawrence, invited Ogata to make his international debut there in September 1993. These performances met with such success that an extra show had to be added, and Ogata was invited to return to the Japan Society the following year.

In the short time since those first shows, Ogata has performed in England, France, Germany, and Ireland, as well as the United States. The next chance to catch him in the US will be his national tour sponsored by the Japan Society in the second half of March 1996. Look for him in Los Angeles; Chicago; Charlotte, N.C.; Boston; Lexington, Ky.; New York City; and Washington, D.C.❖

***Hart Larrabee** (fwba0354@mb.infoweb.or.jp) lives in Nagano, Japan. He has been translating and interpreting for Issey Ogata since 1993.*

• rail against = ののしる／ぐちをこぼす *nonoshiru/guchi o kobosu* • warped = 歪んだ *yuganda* • needle *v.* = からかう *karakau* • mimetic = ものまねの *monomane no* • prowess = 能力／腕前 *nōryoku/udemae* • squirm through = （体を）くねらせて進む *(karada o) kunerasete susumu*

サラリーマンになろう

イッセー尾形

経歴不問で、サラリーマンになれるだって？

建築の現場仕事に出かける前の、空が明けたばかりの早朝。台所付きの六畳間で、朝刊をめくっていた僕の手は求人欄のところで止まった。

テレビの制作会社。今までの演劇の経験も生かせるに違いない。感想文と面接。学科試験がない。

……間違いない、試験がないぞ。

感想文はともかくとして、面接は得意だ。

サラリーマンになって、書類封筒に革靴……悪くないなー。

夕食の時にちゃんと女房に宣言して喜ばしてやろう。「サラリーマンになるぞ」って。

僕の舞台では背広のネタが多いが、実は会社勤めをした事がない。木造家屋の解体から水道の配管、シボレックス屋、アルミサッシの職人……と天に誇れる地下足袋族だった。その職人時代に一度だけ、ある会社の面接を受けた事がある。

広いホールに、受付嬢。何基もあるエレベーター。

「それで、あなたは今、どんな仕事をしておられるんですか？」

目いっぱいのヨソイキ服で面接に応募した僕は「えー、ビルの外壁をですネ、溶接でですネー」とインテリっぽく、……ですネ……というわけでございまして……を連発した。

家に帰ってから、喉元にからまるネクタイをほどこうと汗を流しつつ、女房に一部始終をすっかり、もう合格した気で聞かせると、背中を向けてオシメをたたんでいた女房の肩が震えている。

Becoming a Salaryman

by Issey Ogata
translated by Hart Larrabee

What? I could become a salaryman? No experience necessary?

It was early in the morning, just after daybreak, and I was getting ready to head off to the construction site for work. Flipping through the morning paper in our one-room apartment with kitchenette, my hands had come to a stop at the help-wanted ads.

A television production company. I'll bet I can put my experience in theater to good use. An essay and an interview; no academic tests. . . .

That's what it says, all right -no tests.

Essays aside, I'm great at interviews.

A salaryman, with packets of documents and leather shoes. . . . Sounds pretty good.

I decided to surprise my wife with the good news at dinner: "I'm going to be a salaryman!"

Many of the characters I do on stage wear suits, but I've never actually worked in an office myself. I was always a proud member of the work-boot crowd—demolishing wooden houses and laying plumbing, putting in insulation and installing aluminum windows. In all those years as a laborer, only once did I go to a company for a job interview.

It had a spacious lobby with a receptionist, and lots of elevators.

"Now, then, what kind of work are you currently engaged in?"

Dressed in my Sunday best for the interview, I answered, "Well, you see, I put the exterior walls on buildings, which is to say, you see, that I weld . . ." Hoping to sound intellectual, I peppered my speech with "you sees" and "which is to says."

Back at home, as I struggled to undo the necktie wrapped around my throat, I told my wife the whole story, feeling as though I had already been offered the job. She sat with her back to me, folding diapers, her shoulders trembling.

（おお一感動しているぞ、いい女房だなあー）僕も胸がいっぱいになるのを感じた。なんたって、雨が降ったって出勤できるんだぞ。待ってろよー、ボーナスも出るんだ。それでマンションのローンとかだって組めるんだぞ。ああ、憧れのコンクリートの家。

「ねー、尾形さん」いまだに僕の女房は僕を、“尾形さん”と呼ぶ。これって何なんだ、分からない。

「ネー、その面接、駄目だったかもしれないね。だって……という訳でございまして、って何だか、芸人さんぽいもんネー、アハハハハ」と豆をほうり投げたら口で受け取れるほど、大口をあけて笑いころげた。

そして一週間後に送られてきた葉書には、丁寧な言葉で不合格が記されていた。

Yeah! She's excited for me! What a great wife. I could feel a lump forming in my throat. Boy! Now I'll be able to go to work even when it rains. Just you wait—I'll be getting a bonus, too! We'll be able to afford that housing loan. Ahh, the condo we've been dreaming of!

"You know, Ogata-san." (My wife still calls me Ogata-san; what that says about us, I'm not sure.)

"You know, that interview today might not get you the job. I mean, 'which is to say' sounds sort of affected, don't you think?" She tumbled over laughing, her mouth open wide enough to catch tossed nuts.

The postcard that arrived a week later politely informed me that I'd been rejected.

The Japanese original of "Becoming a Salaryman" is excerpted from *Issey Ogata no Yūei Seikatsu* (イッセー尾形の遊泳生活, *The Swimming Life of Issey Ogata*), a collection of essays published by Kadokawa Shoten in January 1995. The English translation appears in print for the first time.

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Successful Gaijin in Japan: How Foreign Companies Are Making It In Japan, *by Nagami Kishi and David Russell. Lincolnwood, Ill.: NTC Business Books, 1996. 353 pages. $27.95 (hardcover)*

A look at how 15 non-Japanese companies from around the world have successfully broken into the Japanese market, and how they have dealt with bureaucratic obstacles, cliquish distribution networks, picky consumers, and a rough economy. Companies profiled include Nestlé, Procter & Gamble, Coca-Cola, Parker Pen, BMW, and Louis Vuitton.

Patriotism, *by Yukio Mishima; translated by Geoffrey W. Sargent. New York: New Directions, 1995. 64 pages. $6 (paperback)*

A little book designed to be an inexpensive introduction to Mishima's work for those who haven't yet experienced it. *Patriotism* recounts the final hours of young Lieutenant Shinji Takeyama and his wife following a 1936 rebellion. Although he wasn't involved in the mutiny, his colleagues were, and Takeyama knows that he will be made to hunt them down. Torn between duty to the Imperial Forces and loyalty to his friends, he chooses the honorable path of suicide by disembowelment; his wife, after serving as a dutiful witness, stabs herself. "The last moments of this heroic and dedicated couple were such as to make the gods themselves weep," writes Mishima.

Empty Heaven, *by Paul Graham. Zurich: Scalo Publishers, 1995. 100 pages. $35 (hardcover)*

In this collection of photographs taken by British photographer Paul Graham between 1989 and 1995, Graham depicts his view of modern Japanese society—in which, he says, scars of the past are concealed by modern frippery. "I wanted to explore the link between this willful dream and the shadows of history," says the artist. Contains 88 full-page color photographs and a 12-page interview with the photographer in English and German. (Distributed in the United States by Distributed Art Publishers, New York, N.Y.)

Tokyo Sketches: Short Stories, *by Pete Hamill. New York: Kodansha International, 1995. 160 pages. $10 (paperback)*

Bittersweet tales of Japanese and American people connecting—and failing to connect—against the backdrop of Tokyo and New York. "For a New Yorker, Tokyo has the familiar dense vastness of a great city," writes the author in his introduction. "But as I spent more time in Tokyo—going back with my wife, who was born there, or visiting with newspaper friends –I began hearing stories that convinced me I would always be a stranger in the streets." Those stories provided the basis for *Tokyo Sketches* tales of musicians, war veterans, art dealers, interpreters, journalists, pop stars, ball players, students, and others. ❖

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Student Notes:
Hide
This also looks like the character for "man". He's walking to the right with a BIG log under his arm. I've seen this character all over Japan during my vacation. Some toilet flush levers have two settings, one setting is marked with the character for "small" and the other setting is marked with this character. It obviously means "greater water flow".
4267
印
24
Home
Back
Next
End
Clear All Marks
Mark All

1. Click anywhere in this box to hide or show the Kanji.
2. Click here to hide or show the ON
3. Click here to hide or show the Kun.
4. Click here to hide or show the Meaning.
5. Click here to perform an 'ON" search.
6. Click here to perform a "Kun" search
7. Click here to perform a "Meaning"search.
8. Click here to search our comments
9. Click here to search your notes
10. Click in this box to edit your notes.
11. Click this button to hide comments and notes.
12. Click here to search for a specific JIS code
13. Click here to search for a specific order number
14. Click this button to quit the program.

System Requirements: Windows 3.1+, 8 MB RAM, 486 or better CPU, 30 MB Hard disk space.
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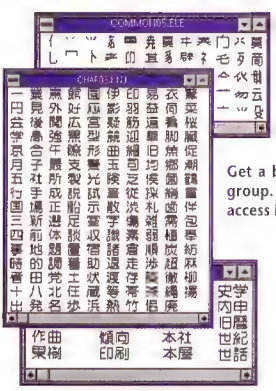
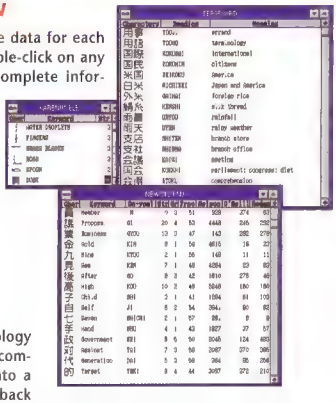


TABLE VIEW

Focus in on detailed reference data for each of the items in a group. Double-click on any item to instantly access its complete information profile in card view.

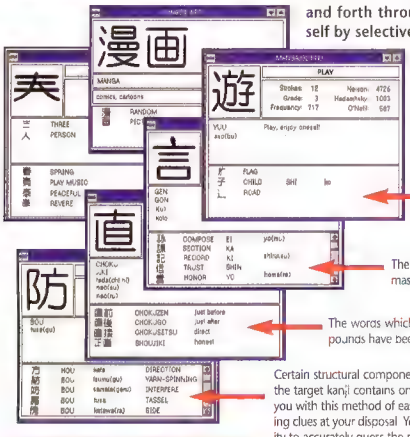


LIST VIEW

Get a bird's-eye view of the items in a group. Double-click on any item to access its card view information profile.

CARD VIEW

Here's where the power of the methodology takes shape. The elements, kanji, or compounds in a group are transformed into a deck of turbo-charged flash cards. Flip back and forth through the cards in sequence, or jump around in random order. Quiz yourself by selectively hiding and revealing areas on the cards. When you master a card, pull it from the deck, and keep going until you've mastered them all. Switch between the four lists of additional information described below at the touch of a button. When you see an element, kanji, or compound in card view, you have at your fingertips everything you need in order to tattoo its structure, readings, and meanings into your brain forever. It's just-in-time learning taken to its full potential.



The component building blocks, which comprise the target item, along with their keywords and primary readings, in the order in which they are written. Mentally create a vivid image (and corresponding phrase or story line) which ties together the keyword of the target item and the keywords of its respective components. Focus on that image for a few seconds, and the structure of the target kanji or element is yours forever. Sound crazy? Try it. It works like magic.

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MOCHI

Gooey Goodness

by Robbie Swinnerton

O-zōni, a holiday soup made with *mochi*

Throughout Asia rice plays a central role in the daily diet—so much so that in many languages, Japanese included, one word is used for both "cooked rice" and "meal." Numerous cultures share the legend that their staple grain was given to mankind from above. In Japan, not only is rice the gift of the gods, it is also considered their food of choice, and this is why it makes the most appropriate offering at shrines and family altars during festivals and celebrations.

Just like humans, the gods are willing to accept their rice in any form, cooked or raw. But the manifestations to which they appear most partial are *sake* (it goes without saying) and those cakes of pounded glutinous rice known as *mochi* (餅). What is acceptable to the gods is certainly good enough for mortals: despite recent trends, a prodigious amount of *mochi* is still eaten in Japan. Even though it can be found at any time of year, neatly vacuum-packed in small rectangular bricks, the bulk of it is put away in winter, since it enjoys a formidable reputation as cold-weather sustenance *par excellence*, imparting strength and body warmth.

To prepare this power food, the *mochigome* (糯米, "glutinous rice") must first be steamed, then beaten while still hot until the grains form a smooth, sticky consistency. In the past this was work that had to be done by hand. Both among the farming population and in the cities, the *mochitsuki* (餅つき, "*mochi*-pounding") was always a communal activity. Extended families—even whole villages—would turn out to participate, using equipment of a massive scale: mortars hollowed out of tree trunks; heavy-headed pestles resembling giant croquet mallets; and steamers wider than a man's arm span.

These days specialist workshops and factories turn out the bulk of the nation's *mochi*, but the custom of the *mochitsuki* is still maintained, primarily as a social event. As the country folk discovered long ago, the more people taking part, the easier it becomes. This is not just a question of economies of scale; a *mochi*-pounding session is an excellent excuse for a full-blown party.

Usually two people do the pounding, alternating strokes with their pestles, and chanting to keep an even rhythm. A third participant crouches close by the mortar, reaching in between blows to turn over the steaming hot rice—a skill that requires both heat-resistant fingers and impeccable timing. Today more sophisticated gatherings employ professionals. Sometimes junior sumo wrestlers are hired to do the work, while the assembled revelers stand around shouting encouragement.

Mochi plays a key role in Japanese New Year celebrations. As the holidays approach, round cakes of *mochi* are placed on ritual altars set up not only in Shinto shrines but also in homes, offices, schools, and public buildings. Known as *kagami mochi* (鏡餅, "mirror *mochi*") because they are the shape of ancient mirrors, these offerings are symbolic thanks for the bounties of the harvest as well as a prayer for the health and robustness imparted by the sticky rice itself.

Mochi also holds center stage on the New Year dining table, alongside the elaborate celebratory foods which constitute the formal meal, called *osechi ryōri* (お節料理). These days few families go to the bother of preparing the numerous components of the *osechi* meal, preferring to buy ready-made dishes from stores or catering companies to fill the multi-tiered lacquered *jūbako* (重箱) lunch boxes. But the one item that is invariably prepared from scratch at home is *o-zoni* (お雑煮)—a *mochi* soup that is as central to the Japanese New Year as turkey is to an American Thanksgiving dinner.

O-zōni can be as simple or as elaborate as you choose. Every region of Japan—indeed almost every household—has its own variation on the recipe, and virtually any seasonal ingredients can be included. The only essential, unchangeable ingredient is *mochi*.

A word of warning: *mochi* can prove treacherous if consumed without due caution—and substantial chewing. Especially when boiled, the stuff can become an intractable, rubbery mass that resists any amount of jaw work, and it is liable to lodge in the gullets of the greedy, the careless, and the toothless. Every year this auspicious food, symbol of health, strength, and longevity, causes the untimely demise of several merrymakers—most of them senior citizens whose powers of mastication are on the wane. ❖

Robbie Swinnerton *is a freelance writer based in Kamakura.*

O-zōni • お雑煮

(serves four to six)

Ingredients

1 qt. *dashi* (Japanese soup stock prepared from water, *bonito* flakes, and *kombu* seaweed) or chicken stock

12 oz. boned chicken, cut into bite-sized chunks

1 cake *kamaboko* (boiled fish paste), cut into thin slices

2 carrots, cut into rounds or, if desired, carved into flowerette shapes

2 *sato imo* (taro yams), cut into quarters

4 oz. *shungiku* (edible chrysanthemum leaves), spinach, or watercress

2 Tbsp. *sake*

2 tsp. *shōyu* (Japanese-style soy sauce); do not substitute with Chinese-style soy sauce

6 squares fresh *mochi* (if unavailable, dried *mochi* can be found at Japanese food stores and most natural food stores)

salt to taste

rind of *yuzu* (citron) about one-inch square, cut into fine slivers, to add fragrance; lime or lemon rind can be substituted

Preparation

1. Sprinkle the chicken chunks lightly with salt and *sake*, and let sit for up to 30 minutes.

2. Cut the large vegetables and *kamaboko* into thin slices of approximately the same size.

3. Wash and coarsely chop the greens.

4. Bring the soup stock to a boil; add soy sauce and salt to taste.

5. Place vegetables, chicken, and *kamaboko* in the stock and simmer for five minutes.

6. Slowly grill the cakes of *mochi* until they are soft and lightly browned. Turn the *mochi* at frequent intervals to ensure it cooks evenly and does not burn.

7. Add the greens to the soup and cook for another half minute (less if you are using watercress).

8. Place one hot cake of *mochi* in each soup bowl and ladle the hot soup over it along with some of the vegetables. Garnish with a small pinch of *yuzu* (or lemon) peel.

Alternative Preparations

1. Instead of using *shōyu* and salt, season the soup with *miso* (soybean paste). Usually sweet, white *miso* (Kyoto-style *miso*) is used, since darker varieties hide the color of the other ingredients.

2. Fish can be used in place of the chicken. In Japan the favorite kinds of fish are *tai* (snapper) and *buri* (yellowtail), but fresh salmon also provides a festive color to the dish. When substituting with fish, use *dashi* rather than chicken stock.

3. Other popular ingredients in *o-zōni* include: *kabu* (turnips); *negi* (Japanese leeks); potatoes; *fu* (dried gluten rings); and tofu cubes.

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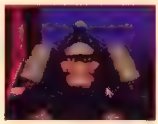

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Robert Whiting, a.k.a. Guy Jeans

photo by Osamu Nagakuma

Robert Whiting is best known as the author of You Gotta Have Wa *(Vintage, 1990), a book about Japan as seen through the eyes of expatriate American baseball players. He is also, it turns out, the author of the manga "Reggie," under the pseudonym Guy Jeans (a play on the word* gaijin, *or "foreigner"). We spoke with him about the history of "Reggie," the manga creation process, and foreigners in Japanese baseball today.*

MANGAJIN: ***What made you decide to do a manga about baseball?***

WHITING: Kodansha [a publishing company] asked if I would be interested in writing a story about an American ballplayer, since *You Gotta Have Wa*, the Japanese translation, had come out in the spring of 1990 and made the bestseller list. They approached me in the fall of 1990. I already had done a film treatment on that theme, so I just revised it and expanded it and gave it to them. That's how it got started.

You mean you had already written a script for a movie?

A treatment. In fact, the movie "Mr. Baseball" was, should we say, a "distant relative" of it. It's a long story. In any case, it was inspired by the experiences of Reggie Smith and a number of other Americans. Smith had come to Japan with the highest contract in history. One of the first things they objected to was his mustache. He said, "No way in hell am I gonna shave this mustache off," and it became a big deal. He was the first player in the history of the [Tokyo] Giants to have facial hair. They let him do it because he insisted, but it got a lot of press coverage. That was the first of many misadventures, so I put a long chapter about him in *You Gotta Have Wa* called "The Giant Headache."

And that chapter became the basis for the film treatment.

In part, but it happened the other way around. I was approached by some people in 1987 to be a consultant on a film they wanted to do about an American baseball player in Japan. That ended up not working out, but then I talked to an agent in Los Angeles who suggested I write my own film treatment. I had just signed a contract to write *You Gotta Have Wa* and hadn't put it together yet, but I had all this material in my mind. So I wrote the treatment and sent it to Los Angeles. Then I sat down and wrote *You Gotta Have Wa*.

You mentioned earlier that you revised the film treatment before sending it to Kodansha to be a manga. How was the version for Kodansha different?

I revised it so it could be understood from a Japanese point of view. It's a different thing writing for Japanese and writing for Americans. You have to reverse your assumptions of what the reader knows. For instance, instead of explaining to Americans what a Japanese camp is like, you have to explain to the Japanese what an American camp is like. I ended up adding a lot of material and increased it about 30 percent.

What was your role in the production of the manga after you gave Kodansha the treatment? I assume that by "treatment" you mean a summary or an outline.

Well, the treatment is a screenplay in story form. It doesn't have the shots or anything—the director's instructions and all that—but it's a digest, a summary of a story. This one was 125 pages, which is about 30,000 words, or about a fourth of what *You Gotta Have Wa* was.

And that became all 12 volumes of the manga?

Well, yes, in a sense. The nice thing about having your stories published in comic form is that they can stretch one encounter between a batter and pitcher into a whole chapter. So something that is one line in a treatment winds up as one or two or sometimes even three weeks' worth of material. You know,

the close-up of the eyes, the bead of sweat coming down the brow, a shot of the batter. . . .

You didn't specify those dramatic elements?

Right. I just gave the basic story line, and the editors and the artists gave their interpretation each week.

Does that mean that after giving them the story, your work was done?

No, not exactly. Periodically throughout—it ran for 130 chapters—I would fax them new material, new ideas. All in all, I might have given them another 30,000 words. I never counted it. They'd say, "How about this?" and I'd sit down and write it up. It's almost like doing a movie—you have the director taking the screenplay and putting his own vision onto it so that the original screenplay and the movie, when it finally comes out on film, are two different things.

In other words, it continues to grow after it leaves your hands.

Right. The illustrator has an awful lot of leeway. In my case, I was a bit lucky because the artist was so good, and so was the editor's input, for the most part. They added some interesting characters—like the manager's cranky old Japanese father.

Did you ever have trouble with embellishment or heavy-handed editing after you had given it to the producers? Was there any difficulty working with Kodansha in that way?

Let's see. . . . I think in one of the very first chapters they depicted the American Reggie jumping on this good-looking Japanese female reporter in the back seat of a cab. And I didn't have that in the story. I based my characters on real people who I knew, who were relatively dignified. I mean, they just wouldn't do anything like that. Very few people anywhere would just leap on someone they had just met. But that was their concept of the way Americans acted. We had a discussion about that, got it straightened out, and then there was no problem. Other than that, there were a couple of things concerning the use of obscenities, Japanized English obscenities, which I objected to and they accepted.

They tend to paint Americans with a broad brush. It's like the GIs in Okinawa who raped that 12-year-old girl. I mean, those guys are sick, but they don't represent all Americans, or all the military. Such gross generalizations are the bane of US-Japan relations. Americans tend to think that all Japanese are unfair traders, and Japanese think that Americans are big, arrogant bullies. Et cetera, et cetera.

Were you trying to convey some sort of message with Reggie or did you write it just for the fun of it?

The message was the message of *You Gotta Have Wa*—that the cultures of Japan and America are really different. No matter how good the intentions are on both sides, there's bound to be conflict because of the nature of the two cultures. I tried to express that throughout the story. Reggie is basically a well-intentioned, hard-working guy who is also an outspoken, individualistic American—and who runs into trouble in this very tightly run, almost feudal organization. As far as practice routines are concerned, an American like Reggie is used to making up his own mind and doing things for himself. And suddenly, minute decisions about his daily life are being made for him. It's like the difference between working for a Japanese company and an American company. These problems are still going on. I don't know if you read about the American manager Bobby Valentine, who recently got fired.

Yes. What happened there?

Well, it's really funny because Tatsurō Hirooka, the general manager of Lotte, is the guy who I patterned the Japanese manager after in the manga, and the Tokyo Gentlemen was a play on the Tokyo Giants, a team Hirooka used to play for. Hirooka was successful, but he was the strictest manager in the history of Japanese baseball. He really worked his team hard. He sort of perfected this concept known as *kanri-yakyū*, or "controlled baseball."

I think he holds the record for consecutive days without a day off. From March to October. In the States, they at least give you travel days off from practice. The idea is to conserve your energy. But when baseball was imported from America back in the nineteenth century, it became a martial art with the emphasis on training, self-sacrifice, and discipline.

So that's one area where Valentine and Hirooka clashed. For example, in September when Valentine gave his players a day off after returning from a road trip, Hirooka's Japanese coaches ordered a practice behind his back. Valentine went on a "one-day strike" in retaliation.

Did they fire Valentine, or did he quit?

Well, they fired him. Hirooka said their cultural differences were just too great. There were conflicts over how players were used, when to bunt, etc.

Are there any success stories? It sounds like a pretty grim picture with such enormous cultural differences. . . .

Well, with Valentine, the Lotte Marines had their best season in ten years. They were last place last year and the year before, but this year they finished second place. They were turning into a strong contender, and the credit was largely due to

(continued on page 79)

REGGIE レジー

作 • Guy Jeans　Story • **Guy Jeans**
画 • ヒラマツ ミノル　Art • **Hiramatsu Minoru**

Reggie Foster, a long-time star hitter for the Richmond Flags baseball team, suffers a dry spell and is released by his team. Still confident in his abilities, Reggie tries shopping around for another team but learns to his dismay that a slugger in a slump isn't hot property in Major League Baseball. Out of options in the US, he reluctantly accepts his manager's suggestion to play in Japan—for $2.5 million a year.

Before leaving for Tokyo, Reggie has two ominous encounters. First he meets with Hirayama, the team's manager, who seems openly resentful of Reggie's indulgent contract. "Lots of Major Leaguers have come to Japan in the past," he complains. "But most of them were ready for the junk heap." Then Reggie consults with an American player who has played in Japan in the past. His advice: "Think of it as a bad dream for a year and just deal with it."

Reggie's first few hours in Japan are overwhelming. He is treated like a celebrity at the airport, and then, after a brief respite in his new home—a luxurious Tokyo apartment—he is whisked away to a press conference by his interpreter and schedule-keeper, Uchida. Seated next to the team's general manager, Kokaji Fumio, Reggie gets an idea of what will be expected of him in the season to come.

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TOKYO
Gentlemen
名誉ある
「東京ジェントル
メン」の一員となれて
心より感謝している
こう言っております
宮崎のキャンプ地に発つ前
レジーは合同記者会見に
引っ張り出された
日本語のまるでわからない外人を
これ幸いと　球団の上層部は
マスコミや日本のファンに受ける
レジーの虚像を作り上げる
1
え――っ
続きまして
バシャ
バシャ
2
レジー・フォスター
選手に質問の
ございます方は……
3

1 **Kokaji**: 名誉ある 「東京ジェントルメン」の 一員 と なれて、
Meiyo aru "Tōkyō Jentorumen" no ichi-in to narete,
distinguished/venerable (team name) of one member (result) can/could become
心 より 感謝している。こう 言っております。
kokoro yori kansha shite iru. Kō itte orimasu.
heart from is/am grateful this way is saying
"'Having been able to become a member of the venerable Tokyo Gentlemen, I am grateful from my heart.' This is what he says."
"He says he is deeply grateful for this opportunity to play with our distinguished team, the Tokyo Gentlemen." (PL4)

Narration: 宮崎 の キャンプ地 に 発つ 前、レジ は 合同記者会見 に 引っ張り出された。
Miyazaki no kyanpu-chi ni tatsu mae, Reji wa gōdō kisha kaiken ni hippari-dasareta.
(place name) (in/at) camp-location-marker (to/for) depart before (name) (as for) joint press conference (to) was dragged out
Prior to departing for the training camp in Miyazaki, Reggie was dragged into a joint press conference. (PL2)

Narration: 日本語 の まるで わからない 外人 を これ 幸い と 球団 の 上層部 は
Nihongo no marude wakaranai gaijin o kore saiwai to kyūdan no jōsō-bu wa
Japanese (only) (not) at all not understand foreigner (obj.) this is fortunate (quote) team 's upper echelon as for
マスコミ や 日本 のファンに 受ける レジー の 虚像 を 作り上げる。
masukomi ya Nihon no fan ni ukeru Reji no kyozō o tsukuri-ageru.
media and Japan 's fans by be received (name) of fictitious image (obj.) make up
"Taking advantage of a foreigner who did not at all understand Japanese, the team's upper level management made up a fictitious image of Reggie that would be well received by the media and Japanese fans."
Taking advantage of his complete ignorance of Japanese, the team brass painted an image of Reggie calculated to please the media and fans. (PL2)

- *meiyo* = "honor/glory/distinction" and *aru* = "exists/has" as a modifier. *meiyo aru* = "honored/distinguished."
- *nareta* is the *-te* form of *nareru* ("can/be able to become") from *naru* ("become"). • "having been able to become." A clause ending in a *-te* form often states the cause of or reason for what follows – here the reason for his gratitude.
- *kansha* is a noun meaning "gratitude," and *kansha shite iru* ("is/feels grateful") is a form of the verb *kansha suru* ("be grateful/express gratitude").
- *itte orimasu* is a PL4 humble form of *itte iru* ("is saying/has said"), from *iu* ("say").
- when *katsu* is written 発つ it means "depart [on a trip]." According to the rules set by the Ministry of Education, this is a non-standard kanji usage. It is commonly used, however, because the standard 立つ (*tatsu*) has many possible meanings; using 発つ makes the meaning clear.
- *mae* used directly after the dictionary form of a verb means "before [the action/event]."
- *hippari-dasareta* is the past form of *hippari-dasareru*, passive of *hippari-dasu* ("pull/drag out").
- *marude* is used to emphasize certain negatives to give the meaning "not at all." *Nihongo no marude wakaranai* is a complete thought/sentence ("[he] doesn't understand Japanese at all") modifying *gaijin* ("foreigner").
- *kore saiwai to* is literally "[as if] saying this is fortunate," an expression for "taking advantage of [the just-mentioned situation]."
- *masukomi* is abbreviated from *masu komyunikēshon*, the katakana rendering of "mass communication". It's the Japanese word for "the media."
- *ukeru* ("receive") can be used idiomatically to mean "be well received (by/the popular (among)." *Ni* marks the groups among whom the person or thing in question is well received/popular. *Masukomi ya Nihon no fan ni ukeru* is a complete thought/sentence ("[it] is/will be well received by the media and Japanese fans") modifying *Reji no kyozō* ("fictitious image of Reggie").

2 **Sound FX**: バシャ バシャ バシャ
Basha Basha Basha
(sound of camera shutters)

Kokaji: えーっ、 続きまして...
Ē, tsuzukimashite.
(pause) continuing/next
"Well then, moving on . . ." (PL3)

- *tsuzukimashite* is the PL3 *-te* form of *tsuzuku* ("continue/go on/follow"), implying "what follows/comes next is ~"

3 **Kokaji**: レジー・フォスター 選手 に 質問 の ございます 方 は...
Reji Fosutā Senshu ni shitsumon no gozaimasu kata wa . . .
(name) player (target) question (subj.) have person as for
"as for anyone who has a question for Player Reggie Foster . . ."
"If anyone has a question for Mr. Reggie Foster . . ." (PL4)

- like titles such as *sensei* ("teacher"), *kyōju* ("professor"), *kachō* ("chairperson"), *buchō* ("department head"), etc., *senshu* ("player/athlete") is often appended directly to a name as an honorific title. • "Player Reggie Foster."
- *gozaimasu* is a PL4 equivalent of *aru* ("have"). *Reji Fosuta Senshu ni shitsumon no aru* is a complete thought/sentence ("[you] have a question for Mr. Reggie Foster") modifying *kata* ("person" that is more polite than *hito*). *Ni* marks *Reji Fosuta* as the target of the question, *no* marks *shitsumon* as the subject of *gozaimasu* (in modifying clauses, the subject marker *ga* is often replaced with *no*).

ハイハイハーイ
ハアイ
HAI
1
ハアーイ
ハイハイ!!
はい!
はい!
はア〜〜い
HAI!
2
ハイハイハイ
ハイハイハイ
ハイハイハイ
はあい
ハ〜〜イ♡
え〜〜〜い
やかましイ!!
ハイは1度に
せんかア!!
3

1 **Reporters**: ハイ ハイ ハァーイ はァーい はい はい ハアイ
Hai hai Hāi Hāi Hai hai Hāi
yes yes yes yes yes yes yes
"Yes, yes! Mr. Kokaji! Here! Me! Me! Over here!" (PL3)

- *hai* (lit., "yes") is used when raising one's hand to ask/answer a question or when seeking to be chosen for some particular task or favor. Readers will recognize this scene as equivalent to that of a presidential press conference, when the floor is opened for questions and reporters leap to their feet all at once shouting, "Mr. President!"—except that the profusion of repeated *hais* here (and in the next panel) gives more the impression of overeager children raising their hands and shouting, "Me, Me!"

2 **Reporters**: ハアーイ ハイ ハイ / はい / はい はァ～い
Hāi hai hai / Hai / Hai Hāi
yes yes yes yes yes yes
ハイ ハイ ハイ ハイ ハイ ハイ ハイ ハイ ハイ ハイ / はあい / ハ～イ
Hai hai hai hai hai hai hai hai hai hai / Hāi / Hāi
yes yes yes yes yes yes yes yes yes yes yes yes
"Me! Me! Me! Me! Me! Me! Me! Me! Me! Me! Me! Me! Me! Me! Me! Me! Me!"

3 **Kokaji**: え～い、やかましィ!! / ハイ は 1度 にせんかァ!!
Ei, yakamashii! / Hai wa ichido ni sen kā!
(exclam.) noisy yes as for one time won't you make it
"Hey! Qui-i-iet! One 'me' is enough!!" (PL1-2)

Sound FX: どん
Don
Bam (effect of pounding fist on table)

- *yakamashii* means "noisy," but it's often used like the English commands "Be quiet!/Shut up!"
- *-do* is the counter suffix for times/occasions; *ichido* = "once."
- ～ *ni sen ka* is a masculine contraction of ～ *ni shinai ka*, negative question form of ～ *ni suru*, which means "make it ～." The question is literally "will you not make it once?" implying, "will you not limit it to once?" Obviously his tone is that of a sharp admonition rather than a gentle request.

Whiting Interview

(continued from page 74)

him. About 13,000 fans signed a petition demanding that he be kept.

How did the players feel about him?

Well, one of the players criticized him. He said he was more a glorified cheerleader than a manager. But most of the players liked him. He is very exuberant and a good motivator. The Japanese way is constant control. The managers and the coaches decide the batting forms, the pitching style—it's a very hands-on approach. Like I said, they treat it as if it has become a martial art, almost like a *kata* to perform. Every count has to go to 3-2. With Americans everything is result-oriented, and they basically let you decide how to get there. If you don't produce, then they may start tinkering around with you, or they'll just send you down to the farm team and give somebody else a chance.

So, fundamentally, it's just a different approach to baseball.

Individualism versus group think.

Would you say, then, that "Reggie," the manga, closely parallels reality?

Yes, except for obvious exaggerations. The story represents the story of just about every American who has come over and gone through the Japanese training camp. The reaction of all of them is that it's crazy. In America, the Major League camps start at the end of February or early March. They last for about three weeks to prepare the players for the season, which starts in the beginning of April. They're on the field every day for three to four hours, and then they head off to the beach or golf course or whatever. In Japan, camp starts February 1. They're on the field eight or nine hours, plus they have indoor workouts at night, lectures on baseball, and Zen meditation. They go through that for a solid two months. And that's preceded by a voluntary training which starts after New Year's, and which is, in fact, involuntary. If you don't do it, then you're in a lot of trouble.

And then there's the hot weather. In America if it gets really hot, 90–100 degrees, a lot of managers will just say no pre-game practice today. Just go out and stretch. A former manager of the Chicago Cubs, Don Zimmer, told me his team went thirteen days in a row with no pre-game practice one summer because they were winning. That's just unthinkable in Japan. The hotter the weather is, the harder you have to work. The Americans come over and they say, Jesus Christ, you guys are out of your minds. ❖

Robert Whiting just finished his latest book, *Tokyo Junkie*, a social history of the Japanese underworld—and the Americans who got caught up in it—in post-war Japan. It will be published by Pantheon next year.

はいっ！
ズリ
1
おっ！
ヨンケイスポーツ
くん！
2
先程 小梶氏より
フォスター選手の
日本に来た動機に
ついてのコメントが
ありましたが……
我々がアメリカより
入手した情報と
かなりくい違いが
あるのですが……
3
ムッ……！
ピク
4
あなたは
どうして日本に
来たのか？
……と
5
おのれ～～っ
ヨンケイスポーツめ
くだらんことを
ききおって……
こうなったら
通訳の内田が
頼みの綱だな
？
6

1 **Reporter**: はいっ！
Hai!
"Sir!" (PL3)

FX: スッ
Su! **(effect of raising hand)**

- *o!* is an interjection showing recognition.
- the name of the paper is a takeoff on *Sankei Supōtsu*, a well-known sports paper. *San*, which sounds like "three" (though its actual meaning is quite different), has been changed to *yon* ("four").
- *-kun* is a more familiar equivalent of *-san* ("Mr./Ms."), used mainly with male peers or inferiors (in a corporate setting superiors use it with subordinates of both sexes). Like *-san*, it's normally a suffix for individual names, but it's sometimes used with the names of groups as well.

2 **Kokaji**: おっ！ ヨンケイスポーツくん！
O! *Yonkei Supōtsu-kun!*
(interj.) (newspaper name-fam.)
"Ahh, Yonkei Sports!" (PL2-3)

3 **Reporter**: 先程 小梶氏 よりフォスター選手 の 日本 に 来た 動機 についてのコメント が ありましたが、
Sakihodo Kokaji-shi yori Fosutā Senshu no Nihon ni kita dōki ni tsuite no komento ga arimashita ga,
a while ago (name-title) from (name) player 's Japan to came motive regarding comment (subj.) existed but
"A moment ago there was a comment from Mr. Kokaji regarding your motive for coming to Japan, but . . ."
"A moment ago Mr. Kokaji spoke about your reason for coming to Japan, but . . ."

Reporter: 我々 が アメリカ より 入手した 情報 と かなり くい違い が ある のです が。
wareware ga Amerika yori nyūshu shita jōhō to kanari kuchigai ga aru no desu ga.
we (subj.) America from obtained information with considerably discrepancy (subj.) exists (explan.) but
"there is a considerable discrepancy with the information we have obtained from America, but . . ."
"his remarks conflict considerably with other information we have from America . . ." (PL3)

- *-shi* is a formal title similar to *-san* ("Mr./Ms."), but it is used mostly in writing. Moreover, unlike *-san* it is used only for referring to a third person, not for addressing one's listener, and it is used only rarely for women.
- *kita* is the plain/abrupt past form of *kuru* ("come"). *Fosutā Senshu no* ("Player Foster's" → "your") and *Nihon ni kita* ("[you] came to Japan") both modify *dōki* ("motive/reason").
- *～ ni tsuite (no)* = "regarding/in connection with ～"
- *arimashita* is the PL3 past form of *aru* ("exists/there is").
- *nyūshu shita* is the plain/abrupt past form of *nyūshu suru* ("obtain"). *Wareware ga Amerika yori nyūshu shita* is a complete thought/sentence ("we obtained [it] from America") modifying *jōhō* ("information").
- *kuchigai* refers to a "discrepancy/inconsistency/conflict," and *kuchigai ga aru* (lit., "there is a discrepancy") means "[it] conflicts/contradicts"; *to* marks what the discrepancy is with.
- the *ga* (lit., "but" or "and") at the end essentially implies, "so what do you have to say about it?/what's your response?"

4 **FX**: ピク．．．
Piku . .
Twitch . . . (twitch of brow from aggravation)

Kokaji: ム．．．！
Mu!
"Hrumph!"

- *mu!* is an FX word for a kind of angry grunt made in the back of the throat.

5 **Uchida**: あなた は どうして 日本 に 来た のか？．．． と
Anata wa dōshite Nihon ni kita no ka? . . . to
you as for why Japan to came (explan.-?) (quote)
"'Why is it that you came to Japan?' he asks."
"He wants to know why you came to Japan." (PL2)

- asking a question with a question word plus *no ka* is like "what/who/why is it that ～?"
- the quotative *to* implies, "he asks/he wants to know ～."

6 **Kokaji**: おのれ～っ、ヨンケイスポーツめ。くだらん こと を ききおって．．．
(thinking) *Onore–!* *Yonkei Supōtsu-me!* *Kudaran koto o kikiotte!*
you (newspaper name-derog.) stupid/needless thing (obj.) ask-(derog.)
Yonkei Sports, you S.O.B. —asking stupid questions! (PL1)

Kokaji: こう なったら 通訳 の 内田 が 頼み の 綱 だ な。
(thinking) *Kō nattara tsūyaku no Uchida ga tanomi no tsuna da na.*
this way if becomes interpreter (=) (name) (subj.) hope of rope is (colloq.)
If it comes to this, Uchida the interpreter is my only hope.
At this point, Uchida the interpreter is my only hope. (PL2)

- *onore* can mean either "I" (somewhat archaic) or "you"; when it's used for "you" it usually has a derisive or insulting tone.
- *-me* after a word referring to a person shows contempt, derision, or anger directed at that person.
- *kudaran* is a contraction of *kudaranai*, meaning "trivial/worthless/senseless"; since it represents the speaker's subjective view, it often has the sense of "unwanted/troublesome."
- *kikiotte* is the *-te* form of *kikioru*, from *kiku* ("ask"); adding a form of *oru* to the stem of another verb when speaking of someone else's action has a derogatory tone.
- *kō nattara* is a conditional ("if/when") form of *kō naru* ("become like this"); idiomatically it implies "now that it has come to this."
- *tanomi no tsuna* is literally "rope of hope," an idiomatic expression for "only hope/last resort."

俺の力がまだまだメジャー・リーグで通用することを証明するためだ
たまたま昨シーズンはあんな結果になったがその汚名を返上するためには日本でプレイする以外に道はなかったんだ！
1
彼……つまり小梶管理部長の言われた通りです！
私の力がまだまだメジャー・リーグで十分通用するうちに日本でプレイをしたかったのです
2
でかしたぞ内田！
ヒャア
ボッ
きさまァ！よくもわしを侮辱するような質問をしてくれたなァ！
3
きさまのような奴は退場だ!!
ぱんぱん
4

1

Reggie: 俺の　力　が　まだまだ メジャー・リーグで　通用する　こと　を　証明する　ため だ。
Ore no chikara ga mada-mada mejā riigu de tsūyō suru koto o shōmei suru tame da.
my strength (subj.) still Major Leagues in pass/be effective thing/fact (obj.) prove/show purpose is
"It is for the purpose of proving the fact that my strength can still be effective in the Major Leagues."
"I came in order to show that I still have what it takes to play in the Majors." (PL2)

Reggie: たまたま 昨シーズン は　あんな　結果 になった が、
Tamatama saku-shīzun wa anna kekka ni natta ga,
by chance last season as for that kind of results became but/and
"Last year happened to turn out [badly] that way, and . . ."

その　汚名　を 返上する ために は 日本 で プレイする 以外に 道　は　なかった んだ!
sono omei o henjō suru tame ni wa Nihon de purei suru igai ni michi wa nakatta n da!
that bad name/stigma (obj.) return/shed in order to as for Japan in play other than way as for didn't exist (explan.)
"in order to shed the stigma of that, there was no way other than to play in Japan."
"The bad season I had last year was just a fluke, but the only way for me to prove that and restore my good name is to play in Japan." (PL2)

- *mada* means "still," and doubling it makes it emphatic: "still very much."
- *ore no chikara ga mada-mada mejā riigu de tsūyō suru* is a complete thought/sentence ("my strength is still very much effective in the Major Leagues") modifying *koto* ("thing," here meaning "fact"). *O* marks this as the direct object of *shōmei suru* ("prove/show").
- *tame (da/desu/ni)* after a non-past verb means "in order to/for the purpose of [doing the action]."
- *tamatama* implies the action occurred by chance and represents an aberration.
- *omei* is literally "soiled name," referring to a stain upon one's reputation; *omei o henjō suru* is an expression for clearing/shedding any such stain and restoring one's good name.
- *igai ni* after a verb means "other than/besides [doing the action]."
- *michi wa nakatta* is the past form of *michi wa/ga nai*, "have no way/recourse."

2

Uchida: 彼 . . . つまり、 小梶　管理部長　の 言われた通りです!
Kare . . . tsumari, Kokaji Kanri Buchō no iwareta tōri desu!
he that is to say (name) general manager (subj.) exactly as said is
"He . . . that is . . . it's exactly as Mr. Kokaji said!" (PL4)

Uchida: 私の　力　が　まだまだ メジャー・リーグ で 十分　通用する うちに
Watashi no chikara ga mada-mada mejā riigu de jūbun tsūyō suru uchi ni
my strength (subj.) still Major Leagues in fully pass/be effective while

日本　で プレイをしたかった のです。
Nihon de purei o shitakatta no desu.
Japan in wanted to play (explan.)
"I wanted to play in Japan while my strength was still fully effective in the Major Leagues."
"I wanted to play in Japan while I still had everything it takes to play in the Majors." (PL3)

- *iwareta* is the past form of *iwareru*, PL4 honorific form of *iu* ("say"), and *tōri* follows certain verbs to mean "exactly in accordance with [the action]," so *iwareta tōri* = "exactly as he said."
- *uchi ni* after a verb implies "within the time of [that action]/while [that action] continues," so *tsūyō suru uchi ni* is literally "while [my strength] is effective."
- *shitakatta* is the past form of *shitai*, the "want to" form of *suru* ("do," or when speaking of sports, "play"), so *purei o shitakatta* means "wanted to play."

3

Kokaji: でかしたぞ、 内田!
(thinking) *Dekashita zo, Uchida!*
bravo/well done (name)
Good going, Uchida! (PL2)

Sound FX: ガバァ
Gabā (effect of sudden large movement)

Kokaji: きさまァ! よくも わし を 侮辱する ような 質問　を してくれた なァ!
Kisamā! Yoku mo washi o bujoku suru yō na shitsumon o shite kureta nā!
you how dare me (obj.) insult kind of question (obj.) did for/to me (colloq.)
"You bastard! How dare you ask such an insulting question!" (PL1)

Reporter: ヒャア!
Hyā! **"Yikes!"**

- *dekashita* is the plain past form of *dekasu*, a slang word for "do successfully." *Zo* adds rough, masculine emphasis.
- *kisama* once was a very polite word for "you," but now it's used as a counterpart to the rough/informal masculine word for "I/me," *ore*. In a fight or other contentious situation, *kisama* is like "you S.O.B."
- *yoku* is the adverb form of *ii/yoi* ("good/fine"), and *mo* is an emphatic particle, so *yoku mo* could be translated literally as "nicely indeed," but it's almost always used ironically. Here it's like, "How dare you ~!"
- *washi* is a word for "I/me" used mostly by middle-aged and older men.
- *bujoku* is a noun for "insult," and adding *suru* makes it a verb; *bujoku suru yō na* = "of a kind that insults." This modifies *shitsumon* ("question").
- *shite* is the *-te* form of *suru*, and *kureta* is the plain/abrupt past form of *kureru*, which after the *-te* form of a verb implies the action was done for or to the speaker or someone close to him.

(continued on next page)

わァ……
わァ～～～
1
やめてくれエ～～～!!
2
××××……
3
一体 何がどうなってんだァ……??
4
それではこれよりレジー・フォスター選手の背番号を発表します!
5

(continued from previous page)

4 **Kokaji**: きさま のような 奴 は 退場 だ!!
Kisama no yō na yatsu wa taijō da!
you like guy/fellow as for leave/ejection is
"A guy like you must leave."
"You're outta here!" (PL2)

Sound FX: ぱん ぱん
Pan pan
Clap clap (summoning guards)

- *no yō na* after a noun essentially corresponds to "~like" in English, and *yatsu* is an informal word for "guy/fellow": *kisama no yō na yatsu* = "a you-like guy" → "a guy like you."
- *taijō* is a noun for "leaving/withdrawing [from the site of an event]," and the usual verb form is *taijō suru* ("leave/withdraw"). *Taijō da* shouted directly at a person is like "You're ejected!/You're out of here!"

---

1 **Reporter**: わァ…、 わァ
Wā… wā
(exclam.) (exclam.)
"Aaa! . . . Aaa! . . ."

2 **Reporter**: や、 やめてくれェ~!!
Ya- yamete kurē!
(stammer) [please] quit/stop
"P-please stop this!"
"St-stop! Ple-e-ease!" (PL2)

- *yamete* is the *-te* form of *yameru* ("quit/stop"), and *kure* after the *-te* form of another verb makes an abrupt request or gentle command. The elongated ending gives the feeling of begging.

3 **"Sound" FX**: シィ~ン
Shiin
(effect of shocked silence)

4 **Reggie**: 一体、 何 が どう なって んだァ?
(thinking) *Ittai, nani ga dō natte n dā?*
(emph.) what (subj.) what/how has become (explan.)
What the hell is going on here? (PL2)

- *ittai* strongly emphasizes question words.
- *dō natte n* is a contraction of *dō natte iru no*, in which *natte iru* ("has become") comes from *naru* ("become"). *Dō natte iru* (lit., "has become how/what") asks "what has [the situation] become?" and *nani ga dō natte iru no da* essentially expresses complete bafflement at what is going on.

5 **Kokaji**: それでは これより レジー・フォスター 選手 の 背番号 を 発表します!
Sore de wa kore yori Rejii Fosutā Senshu no sebangō o happyō shimasu!
well then from now (name) player/athlete 's back number (obj.) will announce
"Well then, we will now announce Reggie Foster's number." (PL3)

- *sore de wa* (often contracted to *sore ja* or just *ja* in less formal situations) is a conjunction like "now/well/well then."
- *kore yori* = *kore kara* (lit., "from this") → "from now," or just "now." Using *yori* sounds quite a bit more formal than using *kara*.
- *sebangō* is literally "back number," referring to the uniform numbers of players on sports teams.
- *happyō* = "announcement," and *happyō shimasu* is the PL3 form of the verb *happyō suru* ("announce").

FOSTER
50
背番号は
50番に決定しました
1
これは彼が
今シーズン50本は
ホームランを打つと
宣言したからです!
お〜〜〜っ!
2
さすが〜〜〜!
大リーガーさんは
言うことが
すげエーや
まったく
まったく
3
おいカメラ屋
わしの顔も
入れて撮れよ
ホームラン
……?
TOKYO
4
あのオヤジ
俺に背番号の数だけ
ホームランを打てと
言ってるんじゃ
ないだろうな?
5
ハハ……
まさか
6

1 **Kokaji**: 背番号 は 50番 に 決定しました。
Sebangō wa gojūban ni kettei shimashita.
number as for No. 50 (result) decided
"His number will be No. 50." (PL3)

- *kettei* = "decision," and *kettei shimashita* is the PL3 form of *kettei suru* ("decide"). *Ni* marks the result of the decision—what was decided on.

2 **Kokaji**: これ は 彼 が 今シーズン 50本 は ホームラン を 打つ と 宣言した から です!
Kore wa kare ga kon-shiizun gojuppon wa hōmuran o utsu to sengen shita kara desu!
this as for he (subj.) this season 50-(count) at least home runs (obj.) will hit (quote) declared because is
"This is because he has declared he will hit at least 50 home runs this season!" (PL3)

Reporters: おーっ!
Ō–!
"Oooh!" (exclamation of amazement/approval)

- *-hon*, the counter suffix for long, slender things, is also used to count home runs. In combination with certain numbers, it changes to *-bon* or *-ppon*.
- *wa* after a number or quantity often has the emphatic meaning of "at least."
- *sengen* = "declaration," and *sengen shita* is the plain past form of *sengen suru* ("declare").

3 **Reporter**: さすが〜! 大リーガーさん は 言う こと が すげエー や。
Sasuga–! Dairiigā-san wa iu koto ga sugē ya.
fitting big leaguer-(hon.) as for say thing (subj.) is amazing/awesome (emph.)
"That's a Major Leaguer for you. He even talks big." (PL2)

Reporter: まったく、まったく。
Mattaku, mattaku.
completely completely
"You better believe it." (PL2)

- *sasuga* implies the action is "fitting/what you'd expect" from the person, with a tone of admiration or awe.
- *dai-* is used as a prefix meaning "large/big/great."
- *sugē* is a masculine slang variation of *sugoi* ("amazing/awesome/incredible").
- *mattaku* means "completely/entirely," here essentially implying, "it is completely/exactly so" → "You're not kidding/You better believe it."

4 **Kokaji**: おい、カメラ屋、 わしの 顔 も 入れて撮れ よ。
Oi, Kamera-ya, washi no kao mo irete tore yo.
hey cameraman my face also put in-and take picture (emph.)
"Hey, cameraman, take the picture including my face, too."
"Hey, cameraman, be sure to get me in the picture, too." (PL2)

Reggie: ホームラン . . . ?
(thinking) *Hōmuran . . . ?*
home run(s)
Home runs? (PL2)

- *oi* is a relatively rough way of trying to get someone's attention: "Hey!"
- *-ya* most commonly designates a shop, eatery, or small business, or the person who runs it (i.e., *kamera-ya* often means "camera shop" or "camera shop owner") but here it's being used to designate a job category ▸ *kamera-ya* = "cameraman." Unlike its use for small-scale operations and tradespeople, using *-ya* for professional workers from larger corporations tends to sound quite disrespectful—as it does here.
- *irete* is the *-te* form of *ireru* ("put/take in"); the *-te* form here makes the preceding clause (*washi no kao mo irete*, "putting in/including my face also") indicate the manner of the following verb *tore* (abrupt command form of *toru*, "take a picture").

5 **Reggie**: あの オヤジ、俺 に 背番号 の 数 だけ ホームラン を 打て と 言ってる んじゃないだろう な?
Ano oyaji, ore ni sebangō no kazu dake hōmuran o ute to itteru n ja nai darō na?
that man/boss me to back number of number as many as home runs (obj.) hit (quote) is saying (expl.) is surely not (colloq.)
"The boss isn't saying I have to hit as many home runs as my number, is he?" (PL2)

- *oyaji* is an informal word for "father," "master/boss," or for any middle-aged man; it can be merely familiar, or it can be offensive, so it should be used with caution.
- *no kazu* after a noun means "the number of [that item]," and *dake* here means "as many as," so *sebangō no kazu dake* = "as many as my uniform number." This clause functions as an adverb modifying *ute*, the abrupt command form of *utsu* ("hit").
- *itteru* is a contraction of *itte iru* ("is saying"), from *iu* ("say").
- *〜 n ja nai darō na* asks, "It isn't the case that 〜, is it?"—often with the feeling of "I hope it's not that 〜" or "It had better not be that 〜."

6 **Uchida**: ハハ . . . まさか。
Ha ha . . . masaka.
(laugh) hardly
"Ha ha . . . Don't be ridiculous." (PL2)

- *masaka* by itself questions or makes light of what the other person has said, like "Hardly!/No!/Impossible!/Come now!/Don't be ridiculous!"

FOSTER
50
レジー！
fifty homers
〈ホームラン50本〉
your duties
〈君の任務だ〉
アワワワ……
な なんて
余計な……
どうだ！
わしの英語力も
なかなかなモノ
だろう

1 **Kokaji**: レジー!
Rejii!
"Reggie!" (PL2)

Uchida: それ は、 つまり . . .
Sore wa, tsumari . . .
that as for that is to say
"It's . . . that is to say . . ."

- *tsumari* is most commonly used when explaining, restating, or clarifying what has just been said, like "that is to say/in other words/what I mean is ~." In a case like this it serves mainly as a hesitation word, to buy time while he figures out what to say.

2 **Kokaji**: ホームラン 50本。 / 君 の 任務 だ。
Hōmuran gojuppon. / Kimi no ninmu da.
home runs 50-(count) / you 's work assignment/mission is
"Fifty homers. / Your duties." (PL2)

- *kimi* is an informal word for "you" generally used only by males when addressing equals or subordinates.
- Kokaji is speaking in English here, and the manga writer provides a Japanese translation for the benefit of the reader.

3 **Uchida**: アワワワ . . . な、 なんて 余計な . . .
(thinking) *A wa wa wa wa . . . Na- nante yokei na . . .*
(panic FX) (stammer) (emph.) excessive/gratuitous
Ai yi yi, wh-what a gratuitous (thing to do)!
Ai yi yi, why couldn't he just leave well enough alone? (PL2)

- *a wa wa* represents a dumbfounded or panicked flapping of one's jaw.
- *nante* can be used to emphasize exclamations in colloquial speech: "what a ~!"
- *yokei* = "excess/surplus"; using the modifier form *yokei na* here implies *yokei na koto* (lit., "excessive thing"), from the expression *yokei na koto o suru*, "do something excessive/uncalled for."

4 **Kokaji**: どう だ! わしの 英語力 も なかなかな モノ だろう。
Dō da!? Washi no eigo-ryoku mo nakanaka na mono darō.
how is my English ability also considerable thing is, isn't it?
"How's that? My English is quite good, isn't it?"
"Whaddaya think? Pretty good English, eh?" (PL2)

- *dō da* = "what/how is it?"—often implying "are you impressed?"
- *-ryoku* (lit., "strength") after the name of a language implies "ability [to speak/understand the language]." With action nouns it means "strength/capacity [to do the action]."
- *nakanaka* is an adverb meaning "considerably/highly," and *nakanaka na* (or *no*) is its form for modifying nouns → "considerable." *Nakanaka* usually implies "more than expected," so it needs to be used with some caution when speaking of others' abilities or accomplishments. *Nakanaka na mono* = "a considerable thing" → "is quite/unexpectedly good."
- *darō* makes a conjecture ("probably/surely"), but it's also used idiomatically as a tag question, like "right?/isn't it?/don't you think?"

5 **Sound FX**: ゴン
Gon
Wham! (effect of fist smashing down on table)

な なんだ きさま……
わ わしの 許可なく 立ち上がるな
わ わしを 誰だか 知っとるのか……
1

いまいましい ジャパニーズめ……
ベースボールはこの国で まったく異質なモノに 生まれ変わっていた…… 彼らはそれを "野球"と呼ぶ

1 **Kokaji**: な、 なん だ、きさま… / わ、 わしの 許可 なく 立ち上がるな。
Na- nan da, kisama… / Wa- washi no kyoka naku tachiagaru na.
(stammer) what is you (stammer) my permission without don't stand up
"Wh-what do you think you're doing? / D-don't stand up without my permission." (PL2)

Kokaji: わ、 わし を 誰 だ か 知っとる のか…
Wa- washi o dare da ka shittoru no ka?
(stammer) I (obj.) who is/am (?) know (explan.-?)
"D-do you know who I am?" (PL2)

- *nan da* is literally "what is it," and, by inverted syntax, *kisama* ("you") is the topic of the sentence: "as for you, what is it?" → "what's with you?/what's your problem?/what do you think you're doing?"
- *kyoka* = "permission," and *naku* is the adverb form of *nai* ("not exist"). *Kyoka naku* = "without permission." This modifies *tachiagaru na*.
- *tachiagaru* = "stand up," and *na* after a plain verb can make an abrupt prohibition: "Don't ~."
- *dare* = "who," and *dare da ka* is a form of "who is it?" used only in indirect questions: "who it is/who I am."
- *shittoru* is a contraction of *shitte oru*, equivalent to *shitte iru* ("know"), from *shiru* ("come to know"). *Shittoru no ka* = "is it that you know?" → "do you know?" When an embedded question precedes *shitte iru*, it becomes an indirect question: "Do you know who/what/where," so here we get "Do you know who I am?"

2 **Reggie**: いまいましい ジャパニーズめ!
Imaimashii Japaniizu-me!
detestable/infernal Japanese-(derog.)
"Cursed Japanese!" (PL1)

Narration: ベースボール は この 国 で まったく 異質な モノ に 生まれ変わっていた。
Bēsubōru wa kono kuni de mattaku ishitsu na mono ni umarekawatte ita.
baseball as for this country in completely different thing as had been reborn
Baseball had been reborn as something completely different in this country. (PL2)

彼ら は それ を "野球" と 呼ぶ。
Kare-ra wa sore o "yakyū" to yobu.
they as for that (obj.) field ball (quote) call
They called it *yakyū*. (PL2)

- *imaimashii* is used when the speaker finds the person or thing in question highly offensive: "vexing/annoying/hateful/detestable."
- *-me* is again the derogatory suffix showing contempt, derision, or anger, added most commonly to personal names and other words that refer to people.
- *ishitsu* = "different/alien nature"; it becomes *ishitsu na* or *ishitsu no* when modifying another noun: *ishitsu na mono* = "a different-natured thing," and *mattaku ishitsu na mono* = "a completely different thing."
- *umarekawatte* is the *-te* form of *umarekawaru* ("be reborn"), and *ita* is the plain/abrupt past form of *iru*, which after the *-te* form of another verb implies that either the action or its result continues, depending on the nature of the verb. Since rebirth is a momentary action, *umarekawatte iru/ita* means "has/had been reborn [and continues to exist in that form]."
- *kare* = "he/him," and *-ra* is a relatively informal suffix for making words referring to people into plurals, so *kare-ra* = "they/them."
- *yakyū* is written with kanji meaning "field" and "ball," and is indeed the Japanese name for "baseball." *Bēsubōru* (ベースボール), the katakana rendering of "baseball," is also widely recognized, but *yakyū* is probably the more common way to refer to baseball in most contexts.

To be continued...

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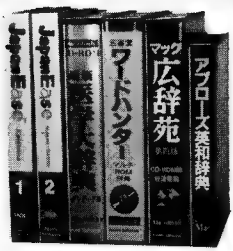

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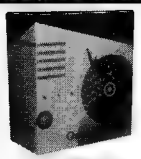

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Lesson 51 • *The verb of understanding*: wakaru

Wakaru basically means "understand/comprehend," but when translated into English it often overlaps with our use of "know," as well as with such synonyms for understand as "see," "get," "grasp," "discern," "figure out," and "follow." Additionally, the word often includes a potential ("can/be able to") meaning—i.e., it can mean not just "understand" but "understandable," as well as "can understand/see/grasp/tell/figure out," etc.

Because *wakaru* sometimes translates as "know," it covers some of the same ground as *shiru* ("come to know/learn"), but the two are definitely not interchangeable. As we noted in Basic Japanese No. 50, *shiru* is generally used to speak of knowledge acquired from some outside source, while *wakaru* is used for what one knows from having internally "figured out" or "understood"—though, of course, this internal comprehension is often in response to something observed externally.

Even in cases where either *shiru* or *wakaru* will work, they can't be used in quite the same way. The direct object of *shiru* is marked with the usual *o*, while the direct object of *wakaru* is marked with *ga*.

Wakaru = you'll see

Ataru doesn't know it, but he's been chosen by visitors from outer space to take part in a contest that will decide the future of the planet. His mother, who does know the situation, has finally tracked him down and is bringing him home to meet one of the aliens.

© Takahashi Rumiko / *Urusei Yatsura*, Shogakukan

Ataru: なに が あった んだ?!
Nani ga atta n da?!
what (subj.) existed/happened (explan.)
"What has happened?!"
"What's going on?!" (PL2)

Mother: くれば わかる よ!!
Kureba wakaru yo!!
if/when come will understand (emph.)
"If you come, you will see!"
"Just come and you'll see!" (PL2)

- *atta* is the abrupt past form of *aru* ("exists," or when speaking of events, "occurs").
- question-word questions can be asked with the explanatory *n da* at the end. Asking something this way sounds quite abrupt and is done mostly by males.
- *kureba* is a conditional "if/when" form of *kuru* ("come").

Wakaru = I can tell

Hiroshi has placed a frog in his sister's backpack to get back at her for teasing him. When confronted by his mother, he denies knowing anything about it, but she is not fooled.

© Saigan Ryōhei / *Yūyake no Uta*. Shogakukan

Mother: しらばっくれても　わかります　よ！
Shirabakkurete mo　*wakarimasu*　*yo!*
even if feign ignorance/innocence　understand/can tell　(emph.)
"Even if you play innocent, I can tell!" (PL3)

FX: ギュ～ッ
Gyū!
(effect of pinching/grasping something firmly)

Hiroshi: いたーい！
Ita–i!
(is) painful
"Ou-u-uch!" (PL2)

- *shirabakkurete mo* is a conditional "even if" form of *shirabakkureru* (or *shirabakureru*), which is an informal/slang word for "pretend not to know/play innocent/feign ignorance."
- *wakarimasu* is the PL3 form of *wakaru*.
- *itai* is an adjective meaning "hurts/is painful," but it's also used as the exclamation "ouch!"

Wakatte iru = I know

Section Chief Sasayama has just stated that he believes his team may be able to land a major contract—something all the team members thought was impossible. Kataoka points out one serious problem.

© Yamasaki & Kitami / *Tsuri Baka Nisshi*. Shogakukan

Kataoka: 時間　が　差し迫っている　んです!!
Jikan　*ga*　*sashisematte iru*　*n desu!!*
time　(subj.)　is imminent/pressing　(explan.)
"There's hardly any time left!" (PL3)

Sasayama: 分かってる!!
Wakatteru!!
understand/am aware
"I know that!" (PL2)

- *sashisematte iru* is from *sashisemaru* ("be imminent/impending/pressing"). When used with *jikan* ("time"), it implies "the appointed time/deadline/time limit is drawing near" → "there's hardly any time left."
- *wakatteru* is a contraction of *wakatte iru* ("understand/know"). Like *shiru* ("come to know"), *wakaru* refers to the momentary action "come to understand"; *wakatte iru* is used to express what you already understand and continue to understand.

Understanding the situation

Tōdō, manager of the Hotel Platon, and a hotel employee are trying to figure out what an elderly woman is doing snooping around the door of one of the hotel guests.

© Ishinomori Shōtaro / *Hotel*, Shogakukan

Tōdō: ど… どういう 事 だ!?
Do- dō iu koto da!?
(stammer) what kind of thing/situation is
"Wh-what's the situation?!"
"Wh-what's she doing?!" (PL2)

Employee: わかりません…
Wakarimasen . . .
don't understand/know
"I don't know . . ." (PL2)

- *koto* refers to an intangible "thing," such as a "question/fact/matter/event/situation," etc., so *dō iu koto (da)* = "what kind of situation (is it?)" → "What's going on here?/What's the deal here?" → "What's she doing?"
- asking a question with *da* is masculine.
- *wakarimasen* is the PL3 negative of *wakaru*. He doesn't know because he can't figure it out from the situation and her actions.

Understanding or speaking a language

While Noriko was waiting for a friend at a Japanese restaurant in New York, two Americans began speaking to her in English and invited her to join them.

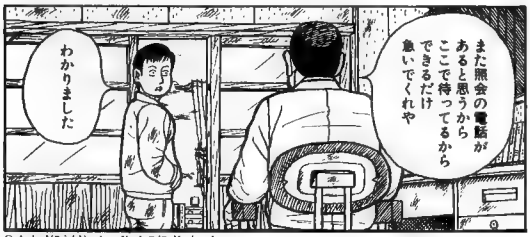
© Hirokane Kenshi / *Kacho Shima Kōsaku*, Kodansha

Noriko: いやだ、 私… 英語 分からない。
Iya da, Watashi . . . eigo wakaranai.
(exclam.) I English don't understand
"Oh, my goodness. I . . . don't speak English." (PL2)

- *iya da* often expresses strong displeasure or refusal, but here she's simply flustered.
- *wakaranai* is the negative form of *wakaru*, which in the context of a language can mean either "understand" or "speak." *Ga* to mark *eigo* as the object of *wakaranai* has been omitted. (See introduction.)

Understanding a request or command

It has become increasingly difficult for Haibara's boss to pay his monthly bills, and he's relied on Haibara to take out personal loans from a *sarakin* lender several times already. He has just asked Haibara to take out another such loan.



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Boss:
また 照会 の 電話 が ある
Mata shōkai no denwa ga aru
again inquiry of tel. call (subj.) there is/will be
と 思う から、ここで 待ってる から、
to omou kara, koko de matteru kara,
(quote) think so here at will be waiting so
できるだけ 急いでくれ や。
dekiru dake isoide kure ya.
as much as possible hurry-(request) (emph.)
"I think there'll be an inquiry call this time, too, so I'll wait here. Hurry back." (PL2)

Haibara:
わかりました。
Wakarimashita.
understood
"Yes, sir." (PL3)

- *matteru* is a contraction of *matte iru* ("am/is/will be waiting").
- *isoide* is the *-te* form of *isogu* ("rush/hurry"), and *kure* makes it an informal/abrupt request (masculine).
- *ya* is sometimes used with informal requests/commands to emphasize the speaker's desire that the action be done.
- the past forms of *wakaru*, either *wakatta* (PL2) or *wakarimashita* (PL3), are often used in response to requests or commands, essentially implying "I understand what you have asked/ordered and I will do it."

Understanding how someone feels

Kōichi is listening to his uncle, who is on his deathbed recounting the experiences that made him abandon a high-powered international business career for a quiet life by the sea.

© Yajima & Hirokane / *Ningen Kōsaten*, Shogakukan

Uncle: その 時 から、俺 は
Sono toki kara, ore wa
that time from I/me as for
この 浜 で 暮らし始めた。
kono hama de kurashi-hajimeta.
this beach at began to live
"And from that time forth, I have lived here by the beach." (PL2)

Kōichi: わかります。
Wakarimasu.
(I) understand
"I understand your feelings."
"I know how you felt." (PL3)

- *ore* is a rough, masculine word for "I/me."
- *kurashi* is the stem form of *kurasu* ("live"), and *hajimeta* is the plain/abrupt past form of *hajimeru* ("begin").
- *wakaru* or *wakarimasu* in plain, non-past form is used to express that you know/understand how the other person feels or felt.

Knowing what to do

Nozawa thinks she is ugly as a boot. When a co-worker gives her flowers, she can't understand why, and can't make up her mind whether to trust him.

© Kubonouchi Eisaku / *Tsuramoku Dokushin Ryō*, Shogakukan

Nozawa: どう すれば いい のか... わかんない よ。
Dō sureba ii no ka... wakannai yo.
what/how if do is good (explan.-?) don't understand (emph.)
"What should I do? . . . I really don't know."
"I really don't know what to do." (PL2)

- *sureba* is a conditional "if" form of *suru* ("do"), so the expression *dō sureba ii* is literally "it is good if I do what?" → "I should do what?" → "what should I do?"
- *wakannai* is a contraction of *wakaranai*, the negative form of *wakaru*. A question ending in *ka* or *no ka* followed by *wakaranai* essentially makes an indirect question: "I don't know/can't figure out what ~."

Being accepting and supportive

Hamasaki is worried about the way Sasayama loses control after drinking, but Sasayama explains that it is just his way of releasing tension, and insists that the people at his favorite pub don't mind.

© Yamasaki & Kitami / *Tsuri Baka Nisshi*, Shogakukan

Sasayama: そのこと を ポン太 の ママたち も
Sono koto o Ponta no mama-tachi mo
that thing (obj.) (club name) of owner et al. also
よく 分かってくれてる!
yoku wakatte kureteru!
well/very are understanding of me
"The Mama and the others at Ponta are very understanding about it!" (PL2)

Hamasaki: その 通り!
Sono tōri!
that is like
"Exactly so!" (PL2)

- *mama* (usually without *-san*) is one of the standard ways of referring to the female owner/proprietress of a drinking establishment, and *mama-tachi* here implies "the mama and the others who run the pub." Though *-tachi* is generally thought of as a suffix that makes plurals, what it actually means is something like "and the associated group" (e.g., *watashi-tachi* is literally "I and the group associated with me" → "we"), so *mama-tachi* should not be taken to imply the bar has several owners/mamas.
- *wakatte kureteru* is a contraction of *wakatte kurete iru* (lit., "they are understanding of/for me"), from *wakatte kureru* ("be understanding of/for me"), which generally implies the person accepts one's shortcomings or weaknesses and responds in a supportive manner.
- *~ no tōri* means "exactly as/in the manner of ~." Since *sono* means "that/of that," *sono tōri* = "exactly as/in the manner of that" → "exactly that way/so."
- although Hamasaki appears to be agreeing with Sasayama here, he goes on to warn Sasayama about his behavior in establishments other than Ponta.

Understanding less

Kazamatsuri, the coach of Yawara's rival in judo, went on a date with Yawara to find out more about her skills. Yawara, not realizing Kazamatsuri's connection with her rival, was excited to have a chance to be a normal teenager on a Saturday afternoon date. Thus, she went out of her way to hide her judo background, leaving Kazamatsuri doubting whether she is really as good as he has heard.

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Kazamatsuri: 猪熊　柔　と　いう　少女　が
Inokuma Yawara to iu shōjo ga
(surname) (given name) (quote) say/called girl (obj.)
ますます　わからなく　なった！
masumasu wakaranaku natta.
even more/less not understandable became
"The girl called Inokuma Yawara has become even more unfathomable!"
"I understand this Inokuma Yawara girl less than ever!" (PL2)

- *masumasu* basically means "to a greater and greater degree," so, depending on what it modifies, it can become either "more and more" or "less and less."
- *ga* marks *shōjo* ("girl") as the object of the verb.
- *wakaranaku* is the adverb form of *wakaranai*, negative of *wakaru*, and *naru* = "become," so the combination literally means "come to not understand/become not understandable." It describes a state of increasing confusion or uncertainty: "not understand/know anymore" or "understand/know less and less."

Unexpected discernment

Matchi (in the middle) has just pointed out to his friends that the seal uses its whiskers for balancing the ball. They are duly impressed with his powers of perception.

© Saigan Ryōhei / *Yūyake no Uta*. Shogakukan

Friend 1:
あっ、　本当　だ、ヒゲ　を　立ててらあ！
A! Hontō da. Hige o tateterā!
(exclam.) true is whiskers (obj.) holding up-(emph.)
"Hey, it's true. He's holding his whiskers up [to stabilize the ball]!"
"Hey, it's true. He's holding it up with his whiskers!" (PL2)

Matchi:
ハハハ
Ha ha ha
(laughing)

Friend 2:
良く わかった　わねー！
Yoku wakatta wa nē.
well understood (fem. emph.)
マッチ 頭良い　の　ねー！
Matchi, atama ii no nē!
(name) smart (explan.) (colloq.)
"How could you tell?! You're so smart, Matchi!" (PL2)

- *tateterā* is a slang equivalent of *tatete iru* ("is holding upright," from *tateru*, "hold upright") plus *wa* (colloquial emphasis).
- *yoku* is the adverb form of *ii/yoi* ("good/fine"), and *yoku wakatta (wa) ne* implies the speaker hadn't noticed the matter in question and so is surprised and impressed by the listener's observation.
- *atama (ga) ii* (lit., "head is good") is an expression for "smart/clever/perceptive."

. . . is a complete thought/sentence modifying . . .

Translation Editor
Wayne Lammers

Japanese adjectives act a lot like verbs. To begin with, they make complete sentences all by themselves. That is, since they contain the meaning of the verb "to be," so long as the subject is understood, there's no need for a noun or pronoun—just like a verb: *samui* = "[I] am cold/[it] is cold" (cf. *ikimashita* = "[I/she/they] went"). When we translate into English, of course, we have to add the implied noun or pronoun for the sentence to make sense, but in Japanese the adjective can stand alone. Secondly, adjectives have past and negative conjugations like verbs: *samukatta* = "[I/it] was cold," *samukunai* = "[I] am/[it] is not cold," and *samukunakatta* = "[I/it] was not cold." Finally, in longer sentences, this kind of adjective comes at the end of the predicate and sentence, also like a verb.

As modifiers, however, adjectives act more the way English speakers would expect them to, modifying the noun that follows: *samui hi* = "cold day." One difference from English is that the adjective always has to come first. In Japanese there is no second option equivalent to "a day that is cold."

Once we've shifted our focus to modifying, we can also turn things around and say that Japanese verbs act a lot like adjectives. Place any verb in front of a noun, like an adjective, and you've made the verb into a modifier for the noun. The verb can be in virtually any form—past, nonpast, passive, causative, *-te* form plus auxiliary, honorific—though it usually doesn't appear in one of the more polite *-masu* forms in this use. *Kita dōki* = "the [you]-came motive" → "the motive why you came/your motive for coming"; *nyūshu shita jōhō* = "the [we]-obtained information" → "the information [we] obtained" (see panel to right). By comparison, relatively few verbs in English can precede the nouns they modify, and in relatively few forms.

Kōsuke: *Saisen wa tamete oita ichien-dama 16-mai da.* (PL2)
FX: *Chari chari. Zā.*

Tamete oita is the past form of *tamete oku* (*-te* form of *tameru*, "accumulate/save," plus *oku*, "set/leave [in a place]"), implying "save up [for later use]." This verb modifies *ichien-dama* ("one-yen coins"). (p. 28)

All of this is by way of introduction to what I really want to talk about: those long sentence modifiers we point out in our manga notes with the phrase "X is a complete thought/sentence modifying Y." The fact is, since even a single verb or adjective makes a complete sentence, we could make this claim about any lone adjective or verb modifying a noun: i.e., *samui hi* could be analyzed not as "a cold day," but as "an [it]-is-cold day." Since that doesn't exactly simplify things, we don't do it. The point is that we could.

Reporter: *Sakihodo Kokaji-shi yori Fōsutā Senshu **no** Nihon ni kita dōki ni tsuite no komento ga arimashita ga, / wareware **ga** Amerika yori nyūshu shita jōhō to kanari kuichigai ga aru no desu ga.* (PL3)

The underlined portions are full sentences that modify the nouns *dōki* ("motive") and *jōhō* ("information"). The bolded *no* and *ga* are both subject markers. (p. 80)

What does simplify things is knowing that whenever we say, "X is a complete thought/sentence modifying Y," it means you can treat all of X as essentially a single adjective or verb that directly affects only the noun immediately after it. This, in turn, means you can often get a clearer picture of the main clause of the sentence simply by setting all of X aside and ignoring it at first.

If you initially ignore the underlined parts in the above panel's compound sentence, for instance, you get "there was a comment about motive from Mr. Kokaji a while ago, but" for the first balloon, and "there is a considerable discrepancy with the information" for the second. The underlined parts do ultimately add crucial information—it makes a big difference in meaning whether it's a simple "his motive" (which could mean Kokaji's own motive for something) or "the player-Foster-came-to-Japan motive"—but grammatically, the longer modifier is no different from the short one. (Of course, when translated into English, the longer ones almost always have to come after the noun to sound natural.)

When a sentence is being used as a modifier, its subject is often marked with *no* instead of *ga*. As the above example shows, this is an optional substitution. Normally the switch would not be made if using *no* could be misinterpreted as a possessive or other modifying form, and a host of other stylistic considerations can affect the choice of particle as well. As a learner, you simply need to keep in mind that *no* can be a subject marker in this situation. ❖

vocabulary summary

From *Binbō Seikatsu Manyuaru*, p. 26

境内	*keidai*	precincts/grounds
おこなう	*okonau*	hold (an event)
集める	*atsumeru*	collect/gather
神聖な	*shinsei na*	sacred/holy/solemn
儀式	*gishiki*	ceremony
済ませる	*sumaseru*	finish/take care of (business)
貯める	*tameru*	save (money)
配る	*kubaru*	distribute/hand out
枝	*eda*	(tree) branch
焼く	*yaku*	roast/burn (*v.*)
連れ	*tsure*	companion
筆	*fude*	brush/calligraphy
上達する	*jōtatsu suru*	improve/make progress
健康	*kenkō*	health
過ごす	*sugosu*	spend/pass (time)
健全な	*kenzen na*	sound/wholesome
基本	*kihon*	basic/essential

From *Manga Shorts*, p. 34

パンク	*panku*	punk/punker
はし	*hashi*	chopsticks
たまに	*tama ni*	occasionally
楽しむ	*tanoshimu*	enjoy/take pleasure in
間に合う	*maniau*	be in time (for)
日没	*nichibotsu*	sundown
動く	*ugoku*	move (*v.*)
教える	*oshieru*	tell/inform
卒業する	*sotsugyō suru*	graduate (*v.*)
つかう	*tsukau*	use (*v.*)
晩ごはん	*bangohan*	evening meal/dinner
野菜	*yasai*	vegetable
お正月	*o-shōgatsu*	New Year's
底	*soko*	bottom
最初	*saisho*	beginning/first
今年	*kotoshi*	this year
ムリ	*muri*	impossible
住所	*jūsho*	address (*n.*)
銀行	*ginkō*	bank (*n.*)
美容室	*biyō-shitsu*	beauty parlor
大売出し	*ō-uridashi*	big sale
金融機関	*kin'yū kikan*	financial institution
来年	*rainen*	next year
まちがえる	*machigaeru*	make a mistake
昨年	*sakunen*	last year
本年	*honnen*	this year
届く	*todoku*	arrive/be delivered
めんどくさい	*mendokusai*	troublesome/tiresome/a hassle
ハガキ	*hagaki*	postcard
切手	*kitte*	postage stamp

From American Comics, p. 54

マヌケな	*manuke na*	stupid/silly
服	*fuku*	clothes
髪	*kami*	hair
とかす	*tokasu*	comb/brush (*v.*)
写真	*shashin*	photograph (*n.*)
様子	*yōsu*	situation/appearance/state
クリスマス	*Kurisumasu*	Christmas
バカげた	*bakageta*	foolish/silly
親戚	*shinseki*	relatives/relations
突然	*totsuzen*	suddenly
訪ねる	*tazuneru*	call on/visit
にっこり笑う	*nikkori warau*	smile sweetly
グチャグチャ	*guchagucha*	jumbled/messy
過ぎ去る	*sugisaru*	pass by
最悪	*saiaku*	worst

From *Reggie*, p. 75

感謝する	*kansha suru*	be grateful
合同記者会見	*gōdō kisha kaiken*	joint press conference
引っぱり出す	*hippari-dasu*	pull/drag out
上層部	*jōsō-bu*	upper echelon
マスコミ	*masukomi*	the media
作り上げる	*tsukuriageru*	make up/concoct
続く	*tsuzuku*	continue/go on/follow
やかましい	*yakamashii*	noisy
先程	*sakihodo*	a while ago/a moment ago
動機	*dōki*	motive
入手する	*nyūshu suru*	obtain
情報	*jōhō*	information
かなり	*kanari*	considerably
くい違い	*kuichigai*	discrepancy/inconsistency
くだらない	*kudaranai*	trivial/worthless
通訳	*tsūyaku*	interpreter
頼みの綱	*tanomi no tsuna*	last hope/only resort
証明する	*shōmei suru*	prove/show
結果	*kekka*	result/consequence
汚名	*omei*	bad name/stigma
侮辱する	*bujoku suru*	insult (*v.*)
退場する	*taijō suru*	leave/withdraw
背番号	*sebangō*	uniform number
発表する	*happyō suru*	announce
決定する	*kettei suru*	decide
ホームラン	*hōmuran*	home run
打つ	*utsu*	hit (*v.*)
宣言する	*sengen suru*	declare
任務	*ninmu*	work assignment/mission
余計な	*yokei na*	excessive/gratuitous
英語力	*eigo-ryoku*	ability in English
いまいましい	*imaimashii*	detestable/hateful
異質な	*ishitsu na*	different/alien
生まれ変わる	*umarekawaru*	be reborn
野球	*yakyū*	baseball

From Basic Japanese, p. 94

しらばっくれる	*shirabakkureru*	feign ignorance
差し迫る	*sashisemaru*	be imminent/impending
照会	*shōkai*	inquiry
急ぐ	*isogu*	hurry/rush (*v.*)
浜	*hama*	beach (*n.*)
少女	*shōjo*	girl
ヒゲ	*hige*	whiskers
立てる	*tateru*	hold upright

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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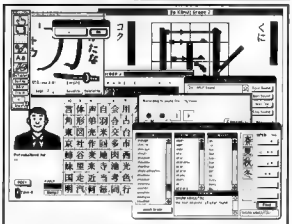

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Housing Exchange

NASA Engineer in Reston, Va., looking for native Japanese speaker for conversation or language exchange. Roommate situation also available; free rent in exchange for speaking only Japanese at home. Leave message at 202-358-2536.

Japanese Women seek friendship! Free brochure: PCC, 110 Pacific #208—AE, San Francisco CA 94111.

SJF, LDS, 27, University student, seeks friends who are interested in Japanese language and culture. Write in Japanese or English. Naomi Anjo, 1800 North State Street, #330, Provo Utah, 84604

My name is Pedro Antonio Villena Silva. I'm a Spanish otaku from Palma Mallorca. I'm interested in corresponding with Japanese girls from the ages of 18 to 23 who like to read comics, manga and books; enjoy the cinema, especially SF and fear movies; and also like role-playing games and pop-rock music. Please write me at: Santo Novico N°17 2° 1ª; 07006 Palma DE Mallorca; Baleares, Espana.

Vivacious 18-year-old American girl would like to find Japanese penpals. If you are a young male or female from Japan, write me. My interests include manga/anime, martial arts, and more!. Kelly McCoy, 422 Clearview Ave., Wheeling W.V. 26003.

Japanese male, 30 seeks sincere Chinese lady, 25-30, from any Asian country for friendship, possibly more. Write K.S., 6-6-10-503 Arima, Miyame, Kawasaki 216, Japan.

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Businessman 1: *Na,naiii!?*
"Wha,whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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